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An Independent Magazine For Magicians

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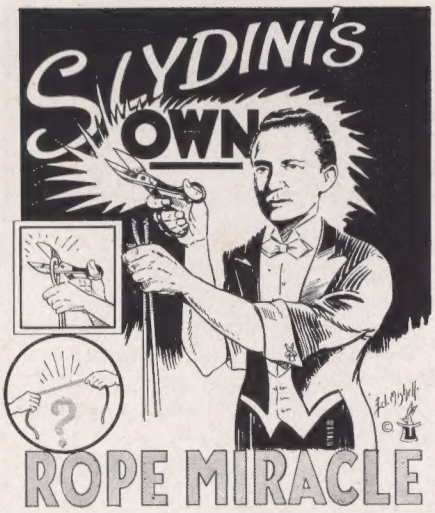

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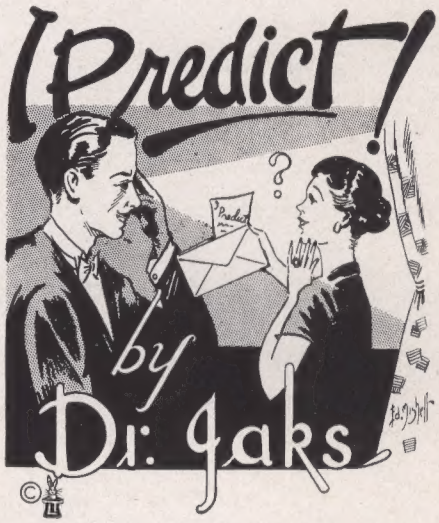

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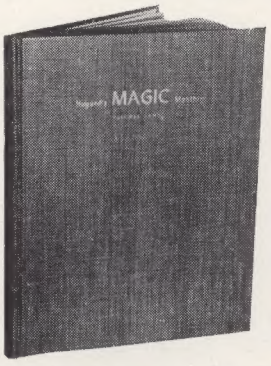

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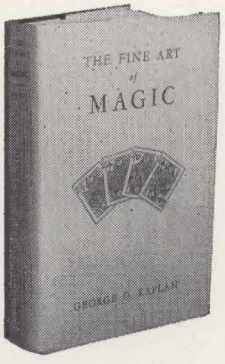

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On This and That By The Readers

Magicians have ideas on all sorts of subjects connected with magic, and some regarding items appearing in The Sphinx. Their fund of knowledge is limitless. The Sphinx invites letters from its readers telling their views on any phase of magic.

"Regarding Saturday evening's show at the Times Hall, by Harbin, which I attended with my entire family, I wish to take this opportunity of telling you, and this opinion is unanimous, namely, that it was one of the finest magical entertainments that we have witnessed in a long while.

It is my opinion that Mr. Harbin, in addition to being a very fine magician, is also a great actor and finished artist, and you should feel proud to be responsible for Mr. Harbin's visit to the United States."

Meyer Silberstein
New York, New York

"About a year ago, I walked into a certain magic store and what I saw carelessly being exposed made me hostile, and hence this letter. I was brought up in magic in the school that was taught to guard the secrets closely. I understood and agreed with that attitude and can remember clearly one time when I was taken by another magician to see Chefalo and they started talking advanced card magic. I was gently conducted out of hearing distance.

I walked into a magic store not long ago and there were several school boys leaning on the counter, and there on the counter being carelessly exposed was the quarter stack, a cherished secret that I pried out of Jarrow, only after hours and hours of prodding and then at a right price. And then I was taken to the privacy of a hotel room and schooled carefully in all the consecutive moves.

Today you go to a magic meeting and you hear the most carefully guarded secrets openly discussed with neophites that are not dry behind the ears yet, and they learn how all the deepest of magic is performed, before they know how to do one simple trick.

In plain language, magicians should stop and think before they discuss advanced magic in any group and please, Mr. Dealer, don't sell the real secrets of magic to anyone. Start him off with simple magic, and make him worthy of the advanced magic."

Audley Dunham
Indianapolis, Ind.

Robert Harbin featured the Sawing A Woman in Half illusion in his appearance at Times Hall on November 12th

"In the May, 1949, issue of The Sphinx, there appeared a rope effect by Earl E. Adcock entitled 'Loong Fot Dinsing.'

I should like to submit my version of this effect. The preparation is identical with that of Mr. Adcock's. However, I work the trick in just the reverse order to the directions given.

If you refer to Mr. Adcock's drawing (fig. 2), I tie an additional knot in the two long ends of the rope. This psychologically removes suspicion from the joint that is already there. In my presentation I patter to the effect that I 'must untie' this knot.

My second addition is that of inserting a large ring between the upper short ends before tieing them into a circle."

Jesse Schimmel
Brooklyn, New York

"I have read that best of all American magical magazines The Sphinx from No. 1. Yes, I remember, Hamley of High Holborn, London, sending me a small pamphlet stating that another American Magazine was on the way, The Sphinx, a sample copy 6d, if taken for a year 5/-. I was already a subscriber to Mahatma and some of us thought the bottom would be knocked out of magic with two American magazines giving away our secrets. But look at the number of books, magazines, etc. today and magic still flourishes.

Carry on the good work my friend and keep The Sphinx in its proper place 'The front'."

John Gambling
Cambridge, England

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JOHN MULHOLLAND
EDITOR

THE SPHINX

AN INDEPENDENT MAGAZINE FOR MAGICIANS

VOLUME XLVIII
NO. TEN

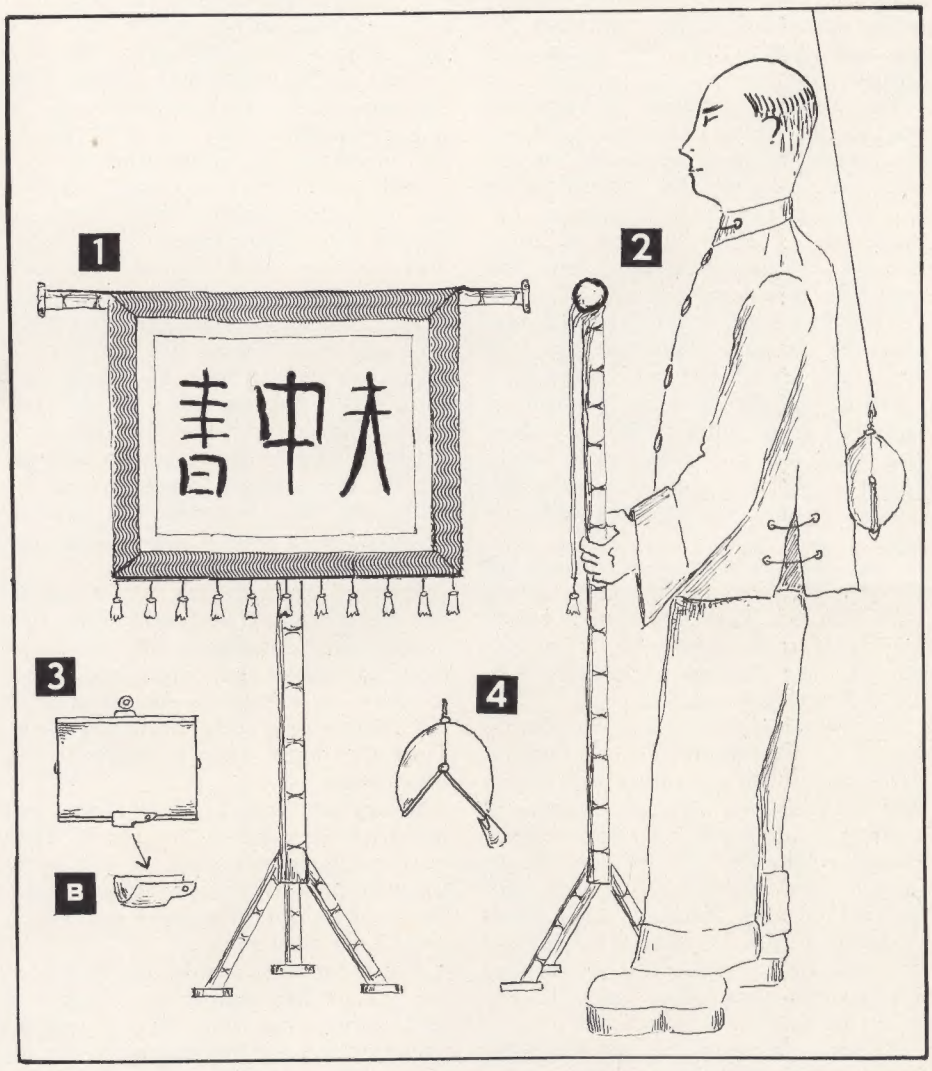
DECEMBER, 1949

The Ubiquitous Duck

By Okito

This effect only is suitable for those who care to work with livestock. During my professional career, I observed that the audience is more mystified by the production of animals and birds than they are by the production of inanimate objects. Therefore, my show was well stocked with animals of different types, and I never regretted carrying them along. The production I am going to explain was a sure success all over the world and, when well rehearsed, it always will create a sensation. The advantages of this effect are: It is easy to carry around; it is light; and, last but not least, is a great opener.

When the curtain rises the audiences sees a magician on the stage standing behind a sort of banner. See figure 1. The banner hangs from a T shaped stand of bamboo. (My stand was of metal tubing painted to look like bamboo.) To the horizontal rod, making the top of the T of the stand, is attached an embroidered panel. By placing his hands at each side of this panel, the magician can push the cloth together to prove that there is nothing concealed in the banner. The panel is provided with a seam on top in which the rod runs easily. After showing that there is absolutely nothing concealed in the banner, the cloth is straightened out again. The performer then steps to the side of the banner and pulls up his sleeves. With his right hand, he reaches under the banner and from behind the cloth he produces two ducks.



Explanation. The two ducks are concealed in a bag which has a great similarity to a lady's handbag. It is made out of strong canvas and is dyed black. Figure 3 shows this bag when closed and figure 4 shows it when open. At the top of this bag is sewn a stiff metal rod which has a ring at its center. When the bag is suspended by its ring, and the catch underneath is pivoted away, the two arms on the sides of the bag will open automatically due to the weight of the ducks. This loaded bag hangs on a fine steel piano wire which runs all the way up behind one of the flies. The wire must be made dull black. Due to its color, and the fact that it is so fine, the wire is absolutely invisible even under strong light. To blacken a wire for that purpose, paint the wire with iodine. When the wire starts to oxidize, i.e. to get rusty, wipe off the iodine with a cloth covered with vaseline. This treatment will give the wire a dull dark brown color.

When the curtain rises, the magician stands behind the banner with the load, hanging on its wire, behind his back. The performer first places his hands at the sides of the panel and squeezes the cloth together so that the spectators thoroughly are

convinced that there is no room for concealment. He then straightens out the panel. When he walks away from the banner, the load automatically will become suspended behind the cloth. This is due to the slight angle at which the wire is hung, as shown in figure 2. After rolling up his sleeves, the magician reaches behind the banner, from underneath, and opens the catch (B) on the bag. As soon as the catch is opened both ducks drops out of the bag onto the stage.

As stages vary in height and width, it sometimes is necessary for one of the assistants to slacken the wire when the other assistant carries the banner off stage. Naturally, when the banner is removed the bag is kept hidden behind the cloth.

Fifty-Fifty

By Ed Marlo

Effect: The cardician, holding a pack of cards in his hands, patters to the effect that in the next feat the spectator has a fifty-fifty chance to out-guess him.

The cardician says, "I have an ace of one color reversed between two aces of the opposite color." "You, sir, have the privilege of choosing a red ace to appear between two black ones, or a black ace to appear between two red ones. As you can readily see you have a fifty-fifty chance to beat me; however, so sure I am that you will name the combination I have that I will quote you odds of a hundred to one!" "Now think carefully before you make a choice although it really doesn't matter because I have already influenced you psychologically."

The subject names a choice of either red between black or black between red. The cardician spreads the pack and shows that he has out-guessed the spectator. He has the correct combination!

Secret: The secret is very simple but it is the opening lines which give the audience the impression that they have a fifty-fifty chance of beating you; however, you cannot possibly fail. The set-up I am about to give you is done when you turn around or by holding the cards under a table. It's perfectly logical as you are supposedly arranging the combination they are finally going to select.

Excuse yourself for a moment, turn around, find the four acres. Arrange the aces as in figure. The red ace face down, black ace face up, red ace face down, black ace face up. Place the four aces into the center of the deck with Black aces showing and red aces backs up, in a face-up deck. Pay no attention to suit order as this is immaterial.

With cards thus arranged, square up the pack, hold it face down in the left hand, turn towards spectator and deliver your "spiel." If they should name a red ace to be between two black ones turn the pack face up and spread the cards only up to the second face up black ace. Turn over the face down card between them to show a red ace. Naturally the reason you go only as far as the second black ace is so that you don't expose the second reversed ace which is below the second black ace.

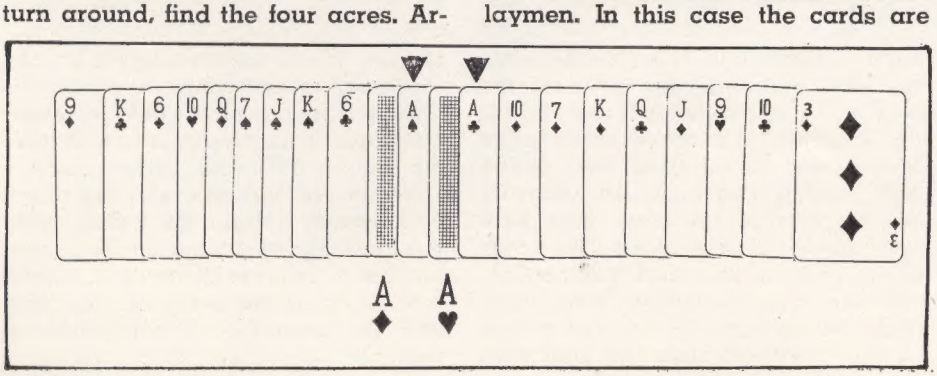
If they should call for a black ace between two red, why then this is the ideal condition. All you need to do is spread the cards face down to show two face-up red aces with one face-down card between them. Turn this card over to show it the black ace.

Many of your brother magi will imagine they have the secret after you do it; however, they will have quite a time trying to figure it out. Remember not to repeat the effect, you do it only once.

For those who would like to repeat the effect the following procedure will accomplish this. This is not recommended for the brethern but for laymen. In this case the cards are fanned face-up both times, therefore it seems you are following the same procedure. Assuming you are holding the pack, face up in this case, in your left hand, and they want a red ace between two blacks, you merely spread the cards, into the right hand, till you reach the second black ace, then turn over to reversed card between them to show a red ace.

On the other hand should they name a black ace to be between two red you then hold the pack, face-up, with right hand from above, while the left fingers pull or peel the cards from the bottom of the deck towards the left till you reach the second reversed card. At this point split the pack then turn over the cards in left hand to show that the face up black ace is between the two face down red aces. A layman will not notice the slight discrepancy in handling but a cardician might. In the first method even a layman would notice that sometimes the pack is spread face-up and other times face down; therefore it is wise to do it only once.

For the more skillfull cardicians the following handling will bear a repetition. When your arrangement is made hold a break below the first face-up ace, i.e., the first black ace you reach as you fan the cards face-up from left to right. Always get this break then proceed thus: If they call a red to appear between the black ones you release the break and fan the cards till you reach the second black ace and at this point you keep on fanning but you shove over a bunch of cards as you reach the second black ace so that the second reversed card will be hidden. This will make it appear that the cards are all face up with exception of one between the black aces. This will be the red one. Turn around again saying, "I will give you another chance to beat me," in reality all you do is locate the first black ace and get a break below it again.



Should they again name a red between two blacks you proceed as before but should they say a black to be between reds then you fan the cards till you almost reach the break. At this point you shove over a bunch of cards which will conceal the first black ace, then fan fairly which will show two reversed cards with a black ace between them. Turn the cards over to show the two reds. This effect, with a little psychological patter, will go a long way towards impressing your audience with power of mind over mind.

"A Night Club Effect"

By Carlos H. Colombi

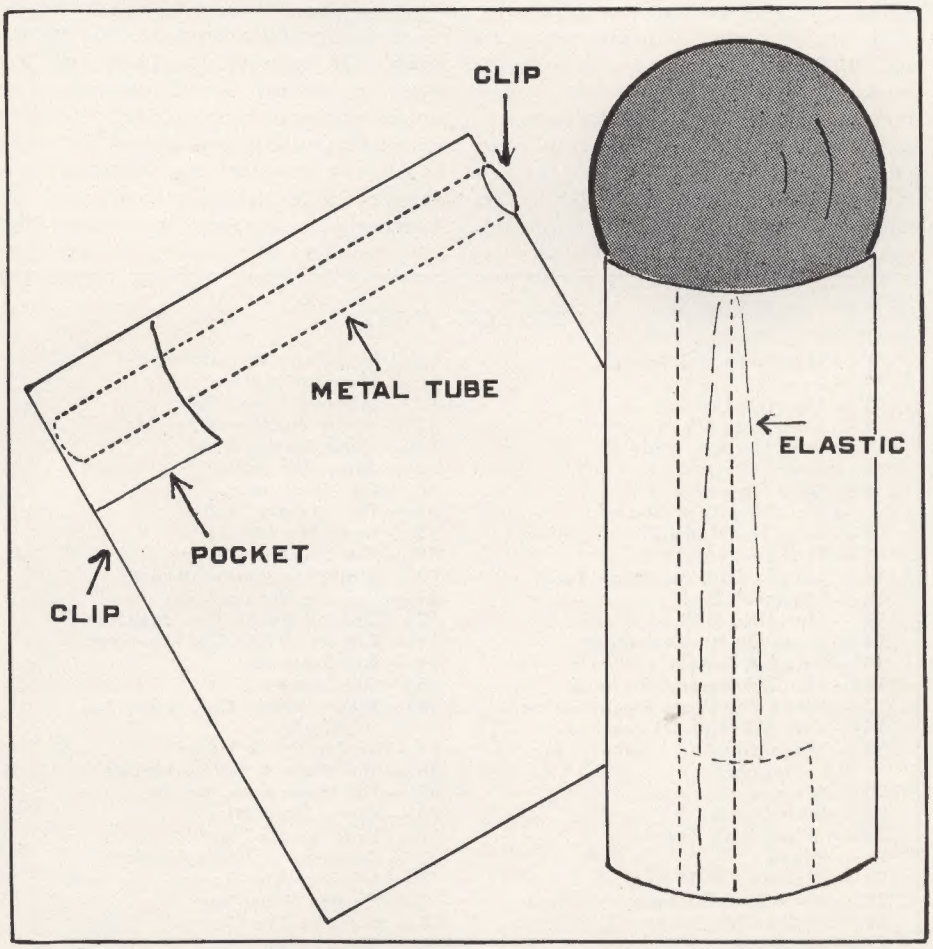
Every trick, in which common, everyday articles are used, carries a certain amount of advantage over those in which "suspicious" or fantastic apparatus is in evidence, as in the former case the consequent "surprise" of the audience on the attainment of a so-called miracle is necessarily greater than when they have been shown the effect with a bizarre-looking piece of apparent magical apparatus.

The following trick may be listed in the former category of innocent, unprepared articles (or so the audience thinks) and its rapid, simple and precise presentation will cause a considerable amount of bewilderment.

The magician, with a suitable musical background, shows the audience a piece of white, cartridge paper and exhibits it on both sides. He rolls it into a tube, and secures it with a narrow piece of silk ribbon. He then inflates a toy balloon, and balances it on one end of the paper tube, which is held in the right hand. With all eyes on the balloon, it suddenly explodes with "BANG," and is immediately transformed into a beautiful bouquet of flowers, for which the rolled up paper tube forms an admirable flower vase which he places in a stand "accidently" to be found on his table.

As stated before, there is nothing of a suspicious nature for the audience to see, since a piece of white cartridge paper and a child's balloon is all that is necessary, in addition to which the magician makes no forced movement, nor does he approach any table. It is therefore suitable for a "close-up" effect, or a night club trick, and in the latter case a pretty musical accompaniment enhances the effect.

Nevertheless . . . the innocent white cartridge paper is responsible for this trick. It is a rectangular shape, and one of its narrower ends is doubled over its whole length, inside of which is fastened a very fine metal tube, of such a diameter as to hold easily a length of white



"pull" elastic. At one end, the elastic is fastened to the end of the tube, while attached to the other end is a paper clip to which has been soldered two or three needle points. The clip is also painted white. Spring flowers, in the quantity and taste of the magician, are fastened in the clip, the elastic is stretched and drawn down the side of the concealed tube, and the flowers are hidden in a pocket pasted to the cartridge paper itself. To prevent the flowers from flying out of the pocket, due to the tension of the elastic, another clip holds them in place, and the whole lot can be concealed by the palm of the hand when showing the cartridge paper "free" from preparation.

To present, the paper is rolled into a tube commencing with the faked side so that the metal tube is inside the roll. The balloon is inflated and rested on the top. Meanwhile the clip is slipped off, the elastic goes into action, the needle points explode the balloon, and at the same moment the flowers appear in its place. The bouquet may now be placed in a flower vase, or the flowers may be slipped off their clip, and the paper unrolled to show once again to be without preparation.

If desired, instead of white cartridge paper, paper on which there is a design of parralel lines may be utilized to further deceive the eye.

With very little rehearsal, this trick may be shown with perfect confidence.

Mental Music

By Zerr, The Mystic Mind

This routine was arranged for a magician and a pianist to play a series of dates at Kiwanis Clubs and, while it is nothing new, it is simple and can be used almost at once. It is an adaptation of a presentation I used with a violinist in 1915.

Two cards are prepared with ninety-nine numbered songs. The songs selected are ones men readily sing, so that the routine may be enlivened by having the club members join in singing, which most service clubs enjoy. Of course, to speed things up, most songs should be played just long enough for the spectators to recognize the airs.

The songs are in groups of ten. The first ten are patriotic, the next old love songs, then Irish, songs naming a state, songs with the word blue, familiar waltzes, novelties, hyms, modern and old familiar. This grouping enables the magician readily to locate a song's number.

One card is on the music rack of the piano for the pianist. The other is handed by the magician to the various spectators who select a song and whisper the name to the magician. Of course, he looks at the card to see the song's number. The selections are transmitted by the number code given below.

All the memorizing necessary is the code number which can be learned by the magician and the pianist in half an hour. As experience is accumulated both performers will soon learn the group in which a song belongs and its number as well. However, there is small advantage in dispensing with the cards, particularly the audience card, as spectators find it difficult to think of a variety of songs and the card aids them. If an excuse for the card is thought necessary, it can be explained that they are the songs the pianist knows.

The code is by numbers one to nine and naught.

1 — Touch ear or earpiece of eyeglasses.
2 — Rub nose.
3 — Rub chin.
4 — Run finger around collar or touch necktie near collar.
5 — Hold lapel of coat.
6 — Thumb in vest pocket or over belt if no vest.
7 — Hand in side coat pocket.
8 — Hand in side trousers pocket.
9 — Hand straight at side.
0 — Hand behind back.

The right hand signal is read first and the left next. Thus, to signal the tenth selection, the magician touches his right ear lobe as though scratching it, or adjusts the earpiece of his glasses, with his right hand and, bending his left elbow, he holds his hand behind his back. Number fifty-five is signalled by standing holding each lapel with the right and left hands. Ninety-nine is transmitted by both hands hanging at the sides. Numbers one to nine are given with the left hand and with the right elbow bent and the hand behind the back. In other words, number one is signalled as naught and one, two as naught and two, and etc. Very little practice is required to learn to transmit and receive, and the magician will learn to make his signals look natural. Most spectators' eyes will be on the spectator requesting a selection, or on the pianist.

After each spectator makes his selection and whispers it to the performer or points to it on the card, the magician should stand a little away from the spectator. Do it each time so that, when it becomes necessary to move from behind anyone or some object so the pianist can see the magician, it will not be unusual. However, do not stand too far away as the direction of the pianist's gaze will draw attention to the fact that he is getting a signal from the magician.

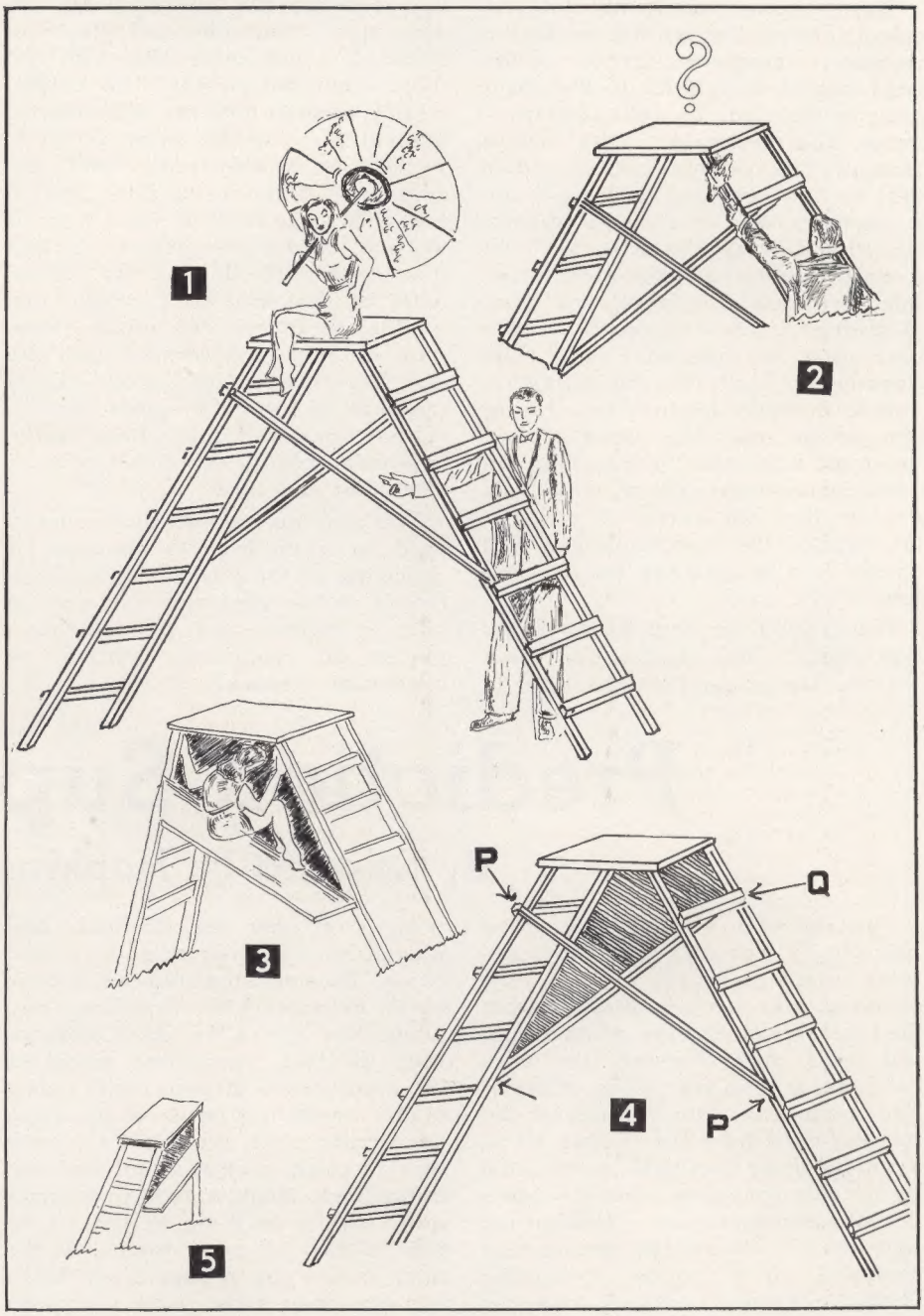
LIST OF SONGS

1 — Star Spangled Banner
2 — America
3 — America The Beautiful
4 — Maryland, My Maryland
5 — John Brown's Body
6 — Dixie
7 — Over There
8 — Marching Thru Georgia
9 — Keep The Home Fires Burning
10 — Tenting Tonight
11 — Let Me Call You Sweetheart
12 — I Want A Girl
13 — My Little Girl
14 — Shine On Harvest Moon
15 — I Had A Dream
16 — The Old Cherry Orchard
17 — When You Were Sweet Sixteen
18 — Just A Dream Of You Dear
19 — When You And I were Young Maggie
20 — Always
21 — Irish Lullaby
22 — When Irish Eyes
23 — Eileen
24 — A Little Bit Of Heaven
25 — My Wild Irish Rose
26 — Mother Machree
27 — Strawberry Blond
28 — Harrigan
29 — Who Put The Overalls In Mrs. Murphy's Chowder?
30 — Did Your Mother Come From Ireland?
31 — Wish I Was In Michigan
32 — Carry Me Back To Old Virginie
33 — My Old Kentucky Home
34 — Beautiful Ohio
35 — Back Home In Indiana
36 — Back Home In Tennessee
37 — Deep In The Heart Of Texas
38 — California Here I Come
39 — Carolina Moon
40 — Mid-Night Choo Choo For Alabam
41 — I Get The Blues When It Rains
42 — St. Louis Blues
43 — Memphis Blues
44 — Blue Skies
45 — Am I Blue
46 — Blue Heaven
47 — Blue Danube
48 — Alice Blue Gown
49 — Rhapsody In Blue
50 — Blue Bells Of Scotland
51 — Missouri Waltz
52 — Merry Widow Waltz
53 — Waltz You Saved For Me
54 — Home Sweet Home
55 — After The Ball
56 — Oh, Genevieve
57 — The Skaters' Waltz
58 — Over The Waves
59 — The Emperor Waltz
60 — Waltz Me Around Again
61 — Woodie Woodpecker
62 — Coming Round The Mountain
63 — Cut Down The Old Pine Tree
64 — Oh, Suzanna
65 — Oh, Johnny
66 — Who's Afraid Of The Big Bad Wolf?
67 — Seeing Nellie Home
68 — She Wore A Yellow Ribbon
69 — The Music Goes Round
70 — Three Blind Mice
71 — Lead Kindly Light
72 — Onward Christian Soldiers
73 — Brighten The Corner
74 — God Be With You
75 — Blest Be The Tie
76 — Old Rugged Cross
77 — Silent Night
78 — Joy To The World
79 — Just As I Am
80 — Little Town Of Bethlehem
81 — You Can't Be True Dear
82 — What A Beautiful Morning
83 — How Are Things In Glocomorah
84 — A Tree In The Meadow
85 — You Always Call Everybody Darling
86 — Surry With The Fringe
87 — Nature Boy
88 — Oklahoma
89 — Too Fat Polka
90 — It's A Most Unsual Day
91 — Take Me Out To The Ball Game
92 — Juanita
93 — Lindy
94 — I Wonder Who's Kissing Her Now
95 — Bicycle Built For Two
96 — Sonny Boy
97 — Till The Sands Of The Desert Grow Cold
98 — Sweet Adeline
99 — Sidewalks Of New York

"As You Like It" By P. C. Sorcar

Vanishing a girl on a ladder is an old illusion. Many great illusionists of the past have had it in their programs and performed it with success. Today, among magicians the secret is very well known, for the illusion has been described in many standard books on magic and in magazines on magic.

My "As You Like It" illusion is an adaption of the old illusion and the effect is very similar, though there is a change in the trickery. In my method two ladders are used. These ladders are joined together at the top by a wooden platform and are stood on the stage so that they look like a giant letter A. The ladders are kept rigid by two wooden battens. The battens are marked "PP" and "QQ" in the illustration. The battens are on opposite sides of the ladders. Batten "PP" is on the front towards the audience, and batten "QQ" is at the back of the ladder. These connected ladders appear very innocent to the audience. At the beginning of the effect, the performer's lady assistant climbs the ladder and sits on the platform at the top as shown in the illustration. She opens a big parasol and holds it over her shoulder. The performer walks back of the ladder and then walks underneath it. As he walks under the ladder, he waves his hand above his head and pats the batten "PP." At all times the performer clearly can be seen. Then the performer takes a pistol and walks down stage. He aims at the assistant and she, in fear, swings the parasol in front of her body and hides behind it. One, two, three, bang — the pistol is fired and the girl is gone. Or instead of the girl merely disappearing, she may have been transformed into a boy, or into a skeleton. In fact there may be many endings for this illusion. You can do anything you like—hence the illusion's title, "As You Like It."



In the illustrations (3, 4, 5) are shown respectively the back, front, and side views of the illusion and its secret. As in the old illusion, the black art principle is adopted. That is, material matching the back drop is fastened in the gap between the top platform, the two ladders, and the batten (QQ) at the back. The back batten actually is a board, of which the audience sees only the edge. The board makes a hidden shelf, or gigantic servante, at the back of the ladder. Under cover of the large parasol, the assistant can hide herself on this hidden shelf. Or she can change places with a boy who has been on the shelf all the time. Or you can have a second assistant join the first on top of the ladder as the pistol is fired. It is as you like it. Different effects may be accomplished with this illusion at different shows, which is a flexibility one can find in very few other illusions.

Of course this is really a rejuvination of an old illusion, but in its new form it has a number of advantages. It is inexpensive to make, and if it is made to fold, it is easily portable. Because of the design the magician can walk under the ladder without stooping. He has merely to go through diagonally from left to right as both battens are so attached to the ladders that one side is high enough for the performer to walk under. The movements of the magician are most logical and effectively convince the audience that they have seen the magician through all parts of the ladder. Because of the light construction of the ladder it does not excite suspicion anyway. It is a very simple and a very nice illusion.

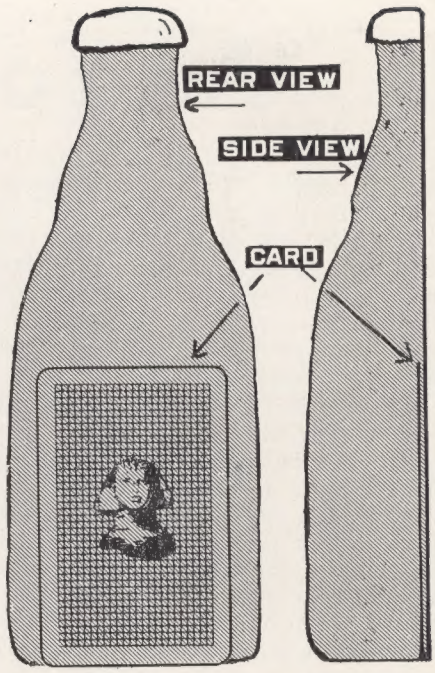
Half & Half

By Mandini

The performer asks a spectator to select a card. Taking this card, the performer tears out a corner of the card and gives it back to the spectator to hold for identification purposes. The remainder of the card is burned. The performer then states that he has forgotten the rest of the experiment, and invites the spectator who selected the card to "split a drink" with him. He states that this beer is called "Half & Half" and, to prove it, he divides the bottle and gives the spectator half. (The Unprepared Half). As the laugh begins to subside, he taps the side of his bottle and the card slowly emerges from the bottom. As the card comes more fully in view, it is evident that one corner is missing. Of course, the spectator has this corner and it matches the missing part of the card.

Procureable at your local "Package Store" are plastic half beer bottles. They use them to affix to their refrigerators and such for advertising — but they will give you a couple I am sure. After you get them you prepare one. The bottom edge is sanded until the seam opens. Then a piece of fine sand paper is passed back and forth until this seam will admit a card to slide in but still fit snugly. A card with a missing corner is pushed up into this bottle, but allowing the bottom edge of the card to protrude just a little, so that it can not be seen and will not lose contact with the slot. Now, the two halves are placed together and held in place with a rubber band and the "whole" bottle is placed on your table and you are ready for the trick.

You may do the torn and restored card in your favorite manner: A duplicate of the one in the bottle is forced—torn—spectator allowed to keep a corner—and the remaining pieces are vanished, burned, or otherwise disposed of.



This is not just another way to do an old trick. Split a Drink is proven comedy in its own right. The combination of mystery and comedy makes it a perfect effect for an audience of any size.

Prediction Supreme

By Edward H. Hopkinson

One or two effects have been brought out recently where a spectator names a card, and is then asked to take a pack of cards from the table. He counts the cards aloud, but finds only fifty-one—the very card he is thinking of is missing. The performer then produces the missing card from his pocket. However, by these methods, or at least by the one sold over here, the cards do not stand up to close examination and there is always the chance that someone may notice something "fishy." Before I got my copy of "Premonition," as it is called over here. I worked out a way of doing it whereby the cards could stand up to any amount of examination as there is no faked set-up or duplicate cards.

Effect. The effect has been given above in the introductory remarks.

Method. Required are four packs of cards—not essential that they be of the same back design. Also it would be easier if the performer had double pockets to his trousers.

From one pack of cards, take out all the clubs. From another all the spades, then the hearts, and finally from the fourth pack all the diamonds. The remaining cards of each pack can now be shuffled, and placed back in their respective card cases. Now arrange each suit of loose cards in order from Ace-King, and when this has been done, replace them in their respective packs in the same order in pairs, with a few of the remaining cards of the pack separating each part, but let each pair of cards protrude half-way out of the pack. Most cards fit their cases quite tightly so there should be no fear of their slipping down into the pack before the proper time. When this has been done, place the packs one in each trouser pocket, remember which suit has gone into which pocket.

Ask for a card to be named. Place a hand in the pocket which contains the called for suit and count quickly along the pairs of cards until the named card has been found. Extract this card and push all the remaining cards flush with the deck. Close the case, bring it out of the pocket and place it on the table, and carry on as described in the effect, producing the missing card when necessary. It is only the matter of a few seconds to extract the chosen card, but the performer must hold the audience's attention by some talk about "premonition," or similar patter.

In order to count quickly, start with the first pair of cards and push them flush with the deck, doing the same with every pair until the pair containing the selected card has been reached. Remove the correct card, and then push the remaining cards into the deck.

Of course, as there are thirteen cards in each suit, one card will have to be protruding from the pack singly, and this card should be the King.

This could be adapted for stage work thus. The four packs could be placed on the table behind other apparatus, which will conceal them from the audience. When the card is named, the assistant comes forward to remove the apparatus from the table, and as he does so, he removes the named card from the correct pack and closes the case. The card could be placed in a self-sealing envelope and left lying on the table beside the pack of cards. The three remaining packs are removed with the apparatus, and all that is left on the table is one pack of cards and a sealed envelope.

By Paul Stadelman

For this month the Editor wants a special Christmas card trick. After a lot of concentration, I came up with this.

A Christmas Surprise

As usual, a card is selected and replaced in the deck. After shuffling and cutting the deck, the magician hands half to the one who selected the card, and asks him to sing "Jingle Bells," keeping time by dealing cards on the table, keeping time with the song, and on the last note, he stops, turns over the last card, and it is the one he selected.

This card is replaced in the deck, the deck shuffled and cut, and the magician spells out M-e-r-r-y C-h-r-i-s-t-m-a-s 1949, and the last card dealt is again the selected card.

Once more the card is shuffled back in the deck, and the magician spells out M-e-r-r-y X-m-a-s 1949, and the last card dealt is the same card. The card then is returned to the deck, the deck shuffled and the magician spells out H-a-p-p-y N-e-w Y-e-a-r 1950, and the same card turns up again. This can become monotonous, but if they are drinking your egg-nog, you have a perfect right to bore them.

Here's how. Bridge the top thirteen cards, fan the deck, and have the selected card taken from the center of the deck. Separate the deck at the bridge and have the selected card put on the bottom half. This makes it fourteenth from the top. False shuffle and cut the deck and give the spectator the top half of the deck. You take the bottom half. You both sing, dealing cards in rhythm to the song. He will end "Jingle Bells" on the fourteenth card, which is the one he selected.

This card is replaced in the deck, brought to the top, false shuffled and cut and the spelling is as follows: M-e-r-r-y, dealing a card face down on the table for each letter. Pick up these five cards, replace them on top of the deck, (the selected card is now fifth in the deck) and spell C-h-r-i-s-t-m-a-s, dealing these nine cards face down on the table. Pick them up (the selected card remains the fifth card) and replace them on top of the deck. Now say 1949, dealing a card for each number, and the next card is the selected one.

Repeat the procedure for the next two spellings, but remember to start each time with the selected card on the top, after spelling each word, pick up the cards and replace them on top of the deck before spelling the next word.

The counting of "Jingle Bells" is as follows: "Jingle (1) bells (2), jingle (3) bells (4), jingle (5) all (6) the way (7). Oh (8), what fun (9) it is (10) to ride (11) in a one (12) horse open (13) sleigh (14). You will have to be certain of this timing, so that you guide the spectator as you sing along, and lay down cards, with him.

Thought Waves

Tell a spectator to think of one card. Take a pack of cards, remove one and without looking at it, place it face down on the table. Tell the spectator that you placed the card he thought of on the table. Ask him to name the card he has in mind. Show him that it is not in the pack. Pick up the card from the table and show that it is the one he named.

To work: Remove any card from the deck, but do not allow its face to be seen. Place it face down on the table. Now ask the name of the thought of card, and while apparently showing that it is not in the deck, get it to the top. After the spectator is convinced that his card is not in the deck, pick up the card from the table and while walking toward him top change it for the top card which is the one he thought of.

There is no difficulty in openly finding his card, because you first hold the deck in your right hand and run through the cards along to the left hand, as if looking for his card. When you come to it, instead of sliding it on to the next card, just slip it in back and it will land in the left hand, and after all the cards have been looked at and the deck squared, it will be on top. Now show the cards to the spectator, just being careful not to show the top card.

Cards Read in Pocket

The performer turns his trouser pocket inside out to show that it is empty. He shows his hands to be empty. A deck of cards is passed out to a spectator to be shuffled thoroughly.

The magician places the deck in his pocket, and after sufficient "concentration," names a card, reaches in his pocket and produces the card he named. After naming several cards, he announces that he could continue for the entire deck, but feels he has done enough to convince the spectators of his ability. He thereupon takes the deck from his pocket and places it on the table.

Some "Smart Alec" is bound to say: "Let's see you name the next card." After hesitation, the performer names the top card of the deck, then the next card.

To work. When finishing some other trick, the performer memorizes as many cards as he can from the top of the deck, palms these in his right hand, and puts his hand in his pocket to pull it out and show it empty. The pocket will mask the palmed cards until it is replaced and then the palmed cards are left in the pocket. In placing the deck in the pocket, it is placed so the memorized cards will be on top of the deck. The rest is easy. Name all the known cards except two, which will be the top two when the deck is removed from the pocket.

Next Month

Arthur Buckley contributes a fine effect to this page. 'Nuf said!

Patter By O'Henry

By Robert Lund

Alexander Woollcott, I believe, is credited with squelching a literary egocentric with the remark that all of the words in his, the bore's most recent novel could be found in any dictionary. The inference being that verbiage alone does not make for literary greatness.

Similarly, the patter employed by many magicians resembles not too subtly a crazy-quilt collection of mere words.

Much has been written on patter within the past decade, a veritable barrage of pamphlets on the subject having reached dealers' shelves in the past two years. The authors of these booklets wholeheartedly endorse good patter. To revive a second old saw, like the churchman who is against sin, they are against bad patter. They deplore incomplete sentences and such vagaries as split infinitives and compound verbs. And keep it clean, they advise. They urge the magician to use topical patter, illustrating this suggestion by quoting an antediluvian wheeze about Kilroy or Shmoos. But as Kilroy jokes expired with the war, thank goodness, and references to Shmoos are humorous only to readers of Al Capp's "Lil'l Abner," such advice is about as idiotic as referring a magician seeking patter for the milk pitcher to the pages of a dairyman's journal.

It is common practice for magicians to change the vein of thought of their patter as they progress from effect to effect. For illustrative purposes, let us assume that Citizen Gimmick includes in his programme the multiplying billiard balls, miniature guillotine and a book test. For each effect the performer switches his train of thought. The audience is transported, magically, as it were, from the pool room (billiard ball patter) to the torture chamber (guillotine patter) to the library (book test patter). Continuity of thought is sacrificed for effect. Of course, this problem may easily be solved by following each effect and change of patter with, "And that reminds me," an expression that has done more to endear tumbling acts and chorus girls to audience's hearts than all other factors combined.

Words, however skillfully assembled, must stimulate the listener's imagination if they are to prove effective. In an attempt to apply this maxim to magical patter, I have experimented with what might be termed an "illustory." The word is a combination of the words "illusion" and "story."

I hasten to qualify that last paragraph with the admission that the basic idea did not originate in the Lund lobes. Louis Appollinaire Comte, a French wizard of more than a century ago, was, to the best of my knowledge, the first magician to attempt a form of the illustory. S. H. Sharpe, the British theorist, touched on the germ of the same idea under the title of "Poems in Illusion" in "Good Conjuring," London, 1936, and "Great Magic," London, 1938. The pantomimist Cardini has the best known story act in this country. While he does not speak, Cardini maintains a constancy of character that tells a story. And then there is Lu Brent who presents a highly polished offering entitled "A Magician's Night Out" which also follows the story pattern.

Use of the illustory is simple: A variety of effects are woven around a well known story. The words of the story serve as the magician's patter. The story may and should be revised slightly to suit the needs of the performer, but it should not be edited to a point of nonrecognition. Caution must be exercised in editing so that the story retains its original thought and flavor.

(I anticipate the argument that patter should be molded to fit the effect, not vice versa. The illustory is a combination or uniting of effect and patter, blended, let us say, "50-50," or as closely as is possible, into a pleasing whole. I do not suggest that effect be made secondary to patter.)

At the risk of narrowing reader interest at this point to the editor of "The Sphinx," the typesetter and myself, I cannot conscientiously proceed without first sounding a loud note of warning: Use of the illustory demands an ability to read lines with proper dramatic emphasis. You need not be an actor, but you must be able to command and control the attention of your audience with

(*Continued on page 263*)

MAGIC QUERY

AN EGYPTIAN PUZZLE

This puzzle was used to advertise a famous show. Can you solve it?

(*Answer on page 263*)

Seven Fabulous Fantasists

By Arthur Leroy

It's a strange business — magic. It seems as if magicians everywhere spend more time telling each other why magic is dying, suffering, kaput, than they spend in finding out where magic is most merchandisable and to whom. After all, lads, our basic job is to provide entertainment, mystery, and enchantment to people who are willing to pay for that privilege.

Sure, I agree, that magic as a hobby, as an indoor sport, as a means of self-expression is a vast field. However, all these ramifications are merely hand writing in the snow, and the permanent, ageless, undying value of magic lies in show business, as a theatrical expression of the human desire to escape fact and reality.

I'm not alone in this opinion. There are those throughout the world today, yes, even in this age of science and sophistication, who feel that the magic of tradition, the magic of DeKolta, Robert-Houdin, Devant, Thurston, Kellar, Goldin, must play a part in the serious business of living in the Atomic Age.

These men gamble their lives, their talents, their fortunes, and the welfare of their families upon the fact that magic is not dead, is not dying, is not even sick. They are the men who present not a trick or two in passing, but who keep alive the tradition of the full evening show of magic. They are not the addenda of show business, they are the ultimate attractions. If you see them perform, you see them because you have paid to see a magic show, and not because a magician happened to be on the bill.

Remember, here are only Seven Fabulous Fantasists! There are others, some greater perhaps than our seven, some not so great, but greatness is a thing of comparatives and opinions.

Sound the trumpets! Roll the drums! Here is:—

BLACKSTONE — Here in the United States, Harry Blackstone is perhaps the best loved of the Fabulous Fantasists. For over forty years, the Blackstone show has made the circuit of our nation's theatres and auditoriums. It is without doubt the largest magical enterprise extant in the United States, as of the present moment.

Those of us who love and respect Blackstone, realize that God made man a creature of time. Of late years, illness and the strain of moving and playing a gigantic show have forced this magnificent performer to close the show in midseason. People throughout the nation have been disappointed when the Blackstone show failed to play its annual season, but in spite of all the hazards of ill health and financial slumps, Harry rises with each new season and takes America's First Magic Show on the road.

Gallant, courageous, friendly, human Harry Blackstone is truly a Fabulous Fantasist.

Turn on the public address system! Spin the turntable! Play "Entrance of the Gladiators!" It's time to open the —

VIRGIL show. Virgil is a product of our own Pacific Northwest. For almost twenty-five years his show has been playing auditoriums throughout the nation. The Virgil show is not a legitimate theatre show; fundamentally it is a child of civic auditoriums and auspices, but it has and does play theatres. If you have never seen Virgil and his charming mate, Julie, you cannot believe that any show so vast, so elaborate, could play short stands in auditoriums not equipped to handle legitimate shows.

The Virgil show carries all its own backgrounds, traveler curtain, traveler tracks, lights, p.a. system, and tons upon tons of illusions. Virgil owns virtually every major illusion known to magic. In its life time, one hundred thousands dollars has been invested in the show. Consider that the same amount is the usual production cost of a major Broadway musical show and you will realize the magnitude of this, the largest of all auditorium magical shows.

Is he worried about his investment? Heavens No! Magic will pay it all back. Didn't I tell you why? Virgil is a Fantasist — and a Fabulous one at that.

Here's a letter received from Virgil a few days back. His unselfishness and inherent modesty is best typified by this quotation:

"We just left Texas. Spent some time with an old friend. Honestly, Arthur, day after day, year after year, he goes along. All that equipment, all those tricks, doing nothing, just presenting three of the greatest full magical shows in the world. He is the greatest magician alive today."

Virgil wrote this great tribute to another great Fabulous Fantasist:—

WILLARD, THE WIZARD, perhaps even more fabulous than all the rest. Harry Willard is almost a legend. Like Virgil — Willard does not play theatres. He plays through the South West of the United States with what Virgil describes as the biggest magical show in the world, and this is presented come rain, flood, or cyclone under its own tent and moved by its own trucks. If Virgil's collection of illusions is vast and complete, the Willard collection is so vast as to beggar description.

The Willard show is the product of three magicians of one family.

Harry Willard — Today's "Willard The Wizard"

Nearly one hundred years, imagine one hundred years of building, designing, creating has gone into this mammoth tented magical Goliath.

There are illusions on the Willard show never seen elsewhere. Items like the "levitation" performed out over the orchestra pit, in full light, as the musicians grind out, "March to the Cross."

There is the wondrous "Cannon" which blows a girl who has been lashed to its muzzle out of sight. Visibly, mind you, no covers, no nothing. The girl finally winds up in a nest of three trunks which has been suspended over the audience all evening.

There is a modern version of the Lion's Bride — oh, it's big — fantastic, thrilling. But for those of you who are magical technicians, until you've see Willard, The Wizard, perform the Thumb Tie—you just haven't lived.

As Virgil writes:

"All that equipment, all those trucks, just doing nothing, just presenting three of the greatest full magical shows in the world. He is the greatest magician alive today. Willard, the Wizard."

Our search has taken us almost to the southernmost border of our own United States. We have visited with a Fabulous Fantasist who is a product of three generations of creative energy. Let us continue farther south to Green Mansions and Cabbages and Kings. Here amongst our Latin neighbors, we find a lad who is not born of three generations of magic. No sir, it took seven generations to produce.

FU MANCHU — David Bamberg. Yes sir, David Bamberg is the seventh in a line of Court magicians, music hall performers, and magic, magic, magic.

He has presented one of the most elaborate shows in the Western world for about twenty years.

David's father, Okito, ran a magic shop in New York, in addition to doing his vaudeville act. They lived one happy compact little family in Brooklyn. As a matter of fact, every year I still play in the school where young David did his first performances for the pupils. His teacher, Miss Leddy, found the lad charming and took him about with her to perform for her church, social, as well as school shows.

Each year when I come to play for her children, she asks, "And how is little David Bamberg now?" She's a principal now, but of all the children who have benefitted from her care and understanding, she still remembers little David, the boy who did "Magic." (Write her, Dave, Miss Mabel B. Leddy, Principal P.S. 246, Veronica Place and Snyder Avenue, Brooklyn 26, New York.)

FU MANCHU'S (David Bamberg) opening night at the Teatro Nacional, Buenos Aires, on September 7, 1949, showing overflow of public clamouring for admission after box office had been closed.

After Miss Leddy, David played here and there in New York with Psycho (The Scarab) and Sawing a Cannibal in Half. Not much happened, and David signed up with the Great Raymond to tour with the Raymond show in Latin America. But poor David was not a lucky boy. David fell ill, was moved to a hospital, and the Raymond show moved on leaving David in a strange land, no friends, no money, nothing. That is, no nothing but seven generations of magic behind him. That was enough.

He made friends, established contacts, went to work and built a magical show to end all magical shows. Staged in oriental splendor the show was like something out of the Chinese nightingale.

His one return visit to the United States was not too happy. The theatrical wizards here felt that the show should be broken down and played in night clubs and "movie houses."

This wasn't for little David. He was a Fabulous Fantasist. He was the show; when they paid, they paid to see him or nothing. He put his forty tons of baggage back into a boat and tripped the light fantastic back to Latin America. His success there is beyond question. Down there, everyone knows Dave. To the man in the street, that character who knows everything, Dave is as noted as Clark Gable here in the States.

It is said that David has earned some two million dollars with the Fu Manchu show. Maybe "yes," maybe "no." At any rate, it's a long way to Brooklyn. Now, honestly, Dave, aren't you happy you didn't carry Health Insurance?

Boy, is that lovable David Bamberg, a Fabulous Fantasist?

Dave has a friend south of the border. He, too, is a dynasty magician. Born in Buenos Aires, he is the owner of a three generation magical show.

RICHIARDI, JR. who opened in Rio in October, 1949 with his new magical revue "Magical Rhapsody." Press reports are terrific and the show at the time of writing is playing to capacity houses. A huge illusion show with a sixteen girl ballet and an over all company of twenty six people, the show will play the large cities of Latin America and then move to Spain and Portugal.

Aldo Richiardi just finished a season here in the United States. Magicians who saw his show all agree that Richiardi, the twenty six year old heir to a magical throne is a magician to reckon with. However, I'd like to straighten out one point. Aldo Richiardi did not sail back to Buenos Aires because he had "flopped." He did not sail home because he preferred South America. In fact, Aldo desired nothing so much as to remain in the United States for the rest of his days.

He loved Broadway and what it had to offer. He's a "guy" who loves

WILLARD
THE WIZARD

AND COMPANY in a Bewildering Oriental Production

"Nights of Enchantment"

50 YEARS
Study, Practice, Experiment, Research Work

SUCCESS

Introducing the results of many years experience, and guaranteeing to produce More Mysterious Wonders and Sights never before witnessed in fact a visit to Fairyland.

Unequaled for MORALITY, INSTRUCTION and AMUSEMENT

Embracing Latest Novelties, Songs, Sketches, Illusions and Wonders, as presented in the big city theatres.

High Class

The Management feels confident of the approval of the public, and in soliciting the patronage of Ladies and Gentlemen, begs to assure them that all entertainments will be kept up to the high standard of Morality and Respectability.

You will be entertained and pleased

WILLARD the Wizard

has delighted and entertained thousands. Fifty years of his life have been given to the pleasing of great audiences

The Man with the Spirit Hands, Quick as Lightning Flash - the Original Well Known Magician and Prestidigator

Universally acknowledged the King of all Wizards, and the only artist who graces with learned skill and exquisite manipulation feats of magic and supernatural visions—definer of physical laws and necromantic master. His fame is endorsed by press and public in every country on the inhabited globe! The universal favorite in every clime! At his touch hats change to umbrellas, bricks to birds, flowers appear, things disappear and things in general get in a mixed condition but, happily, get back in a natural condition again. All laws seem suspended at this man's desire, and react at his will. This part of our program is delightful—always pleases the ladies The most beautiful costumes and stage settings ever seen anywhere used in these amusing scenes

A COMPANY OF FIRST CLASS ARTISTS

Wonderful Talking and Dancing Dolls, Troup of Royal Martinettes

Introducing Comic Songs, Laughable Dialogues, Gymnastic Feats, Etc. Funniest Show in Existence for Children

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Will Exhibit in Big Tent at

Poster used in 1896 by Jim Willard, father of Harry Willard, the present "Willard the Wizard."

slick, shining cars and "ice cream suits." He wanted Broadway, and believe it or not, Broadway wanted Aldo. Here's the rub. Aldo signed a contract with one of the largest theatrical agencies in the United States. His contract called for appearances in the best theatres in the land, but Aldo had failed to read one clause in that contract.

When he got around to reading it, it would have been necessary for him to pay a huge sum for services not rendered. This sum would have resulted in the show running at a deficit regardless of its earnings.

That is why Aldo Richiardi, like Dave Bamberg before him, packed his huge show and sailed home. Much of his equipment never made the return trip. The show was so large that the custom authorities would not permit it to use the required space on the S.S. Brazil.

Much of the scenery, and illusions, including the wonderful "Guillotine" was burned never to see home again. During his stay in New York, Aldo Richiardi broke all box office records for Spanish language theatres.

Perhaps when his present restrictive contract has run its course, Richiardi, Jr. will return with the show that is now the sensation of Rio de Janiero — "Magical Rhapsody."

It was Aldo who said to me:

"Of all the men I have met in magic, the person I love most dearly, the sweetest man I know—"

CHANG — fabulous — fabulous Chang. Beyond all doubt, Chang is the most fabulous of all our Fabulous Fantasists. Most magical enthusiasts think of Chang as a Latin American showman, but this is only a tenth of the picture. Actually, Chang with his tremendous illusion show has made several round the world tours.

Chang is a creature of vast vision and colossal daring. He was amongst the pioneers of the motion picture industry in South America.

His utter disregard for time and space is amazing. For instance, you read a review of Chang's show in Variety. It is playing in Barcelona and closes on Saturday. The following Saturday, the show reopens in Madrid. However, the Tuesday between the two dates you wander into The Sphinx office in New York. There sits our fabulous Chang talking over things and stuff. You are amazed, but Chang isn't. He's quite casual. To him, it is nothing to fly back and forth over the Atlantic to spend a day or so with John, and his other friends in New York.

Chang

Besides his illusion show, Chang owns a complete Chinese Circus which he tours under canvas over the whole of Latin America. He uses this medium as a frame for his magic, and thereby increases the number of available "playing dates."

When last heard from, Chang was playing with the illusion show in Caracas. Here he was playing to a six dollar top audience. Six dollar top—mind you—it's fantastic and fabulous, but that's Chang. Other magicians listen to agents who wail, "Magicians are a dime a dozen." But Chang, like "Old Man River" keeps rolling along, and at six dollars a seat in the bargain.

The Chang show boasts twenty five assistants, tons of scenery in the opulent Oriental style, and countless gorgeous Chinese robes and costumes. It is said that the present physical properties of the show are so lavish that even Dave Bamberg, no piker at opulence himself, is envious.

Boy, that Chang, what a Fabulous Fantasist!

Let's hop the Atlantic and meet our last character! Magically inclined G.I.'s during the last war all told the same story. "If you haven't seen The Great Lyle, you've never seen a magical show."

THE GREAT LYLE was an old friend—Cecil Lyle who created the paper hat trick which has become with the passing of time the trick you are almost certain to see in one form or another on every magical show. At the time of invention, Cecil was doing a music hall turn called, "The Magical Milliner." In this, he performed a complete and original act using hats as the motive.

But Cecil was ambitious and with the passing of the years, he built a big, big magical show. Its program reads:

The Great Lyle
Personally Presents
The Biggest Illusion Show ever presented on any stage
Cavalcade of Mystery
And International Company of Wonder Workers. The Most Baffling Illusions of The Master Magicians, David Devant, DeBiere, Horace Goldin. All in one Programme.

The biggest illusion show ever presented on any stage. Sounds like a big show—and it is. Lyle bought up all of the massive DeBiere and Goldin shows. In addition, he purchased the rights to a large number of Devant items. Then he bought the

(*Continued on page 267*)

M-U-M MAGIC · UNITY · MIGHT

THE SOCIETY OF AMERICAN MAGICIANS

THE SPHINX has been designated as publishers of the official paper of The Society of American Magicians. The material printed under the heading "M-U-M" is furnished by the Society and it will be responsible for such material only. Change of address should be sent to Vynn Boyar, National Secretary, 93 Central Street, Forestville, Conn.

Natl. Pres., Dr. Harlan Tarbell; Natl. Vice-Pres., Richard DuBois; Vice-Pres. East. Seaboard, J. Elder Blackledge, Dr. Joseph Kenney; Vice-Pres., New England, Austin C. Gorham; Vice-Pres., Middle West, Charles Schoke; Vice-Pres., West Coast, Lloyd Jones; Natl. Treas., Jean Hugard; Natl. Secy., Vynn Boyar; Editor of M.U.M., W. C. Dornfield; Natl. Chaplain, Rev. Willard Smith; Sgts.-at-Arms, Thomas Hawbecker, Jurdette Bowman.

Editor M-U-M
"Dorny"
524 Belden Avenue
Chicago 14, Ill.

Chicago Assembly No. 3

Pres.—PAUL M. SIEGEL
Secy.-Scribe—HERMANN HOMAR
1634 No. La Salle St., Chicago 14, Ill.

Chicago, Ill.—Following the Business Meeting of November 18th, in the West Room of the Sherman Hotel, the program opened with the Educational feature conducted by Compeer Sam Berland, who presented a couple of very fine card effects and then taught the members how to do them.

Then Compeer "Chic" Schoke took over and announced this being "Mental and Spook Nite," that several Compeers and a visitor were prepared to present some Psychic and Spirit Effects.

First on the program was Gregg Dunn, a visitor from Milwaukee, who presented a series of very interesting "Mental" effects, with playing cards, bills, etc., with a very effectual presentation.

Following him was Compeer Frank Hall who presented a novel effect with what he called a "View-Master," this being a binocular type instrument similar in principle as a "Stereoscope." A volunteer assistant looked at a picture in the 'scope and described it and upon again looking at it, found it had changed to some numbers instead. Compeer Hall spoke of the "Law of Gravity" and other Laws discovered by Newton, who stated, "For every action there is a reaction." Handing a large book to a spectator, he opened the book at the page shown in the "View-Master" and the proper passage thereon, which he read aloud, it referring to the subject of Newton.

Then Compeer George Coon presented a "Psychometry" effect, by passing out several envelopes, asking various spectators to put personal objects in them, secretly. The envelopes being mixed and returned to Coon, he opened each and looking at the enclosed object, "divined" who the owner of each was, returning their property to them.

Compeer Eugene Bernstein was on next with some very novel and effective "Spirit" effects, the first being a selected card divination. Next was his baffling "Spirit rapping pencil," using a borrowed pencil, held by a spectator, perpendicular against a table top. The pencil being touched by Bernstein, audibly "rapped" out messages and the names of selected cards. Then followed a very amusing bit of "Spirit Tappings" when Bernstein, as the "Spirit medium," when he and a volunteer sat in chairs closely facing each other, the assistant with tightly closed eyes. Bernstein placed his two hands on the assistant, who could feel them both, but Bernstein could remove a hand without the assistant realizing it had been done. Bernstein would touch, tap, pull the victim's necktie, etc., and replaced his hand and when the assistant opened his eyes, seeing both thet Medium's hands still on him, he was very much puzzled, but the audience saw what had happened and were much amused at the victim's discomfort. After a number of "Spirit Tappings," sitting and then standing, the victim was shown what had happened. To finish his offering, Bernstein asked for a couple of volunteers, with whom he proceeded to demonstrate how it is possible to control another's mind by suggestion, putting them into a Hypnotic trance and performed a number of very interesting experiments.

The program was closed by Compeer Clettis Musson, who presented a routine of Mental Effects with cards, slates, ect., with which he made predictions, divinations, extracted cube roots, transferred thoughts to slates, etc, making an excellent finish to a very fine program.

The Judges then compared notes and awarded the Certificate of Merit to Compeer Bernstein for having the most outstanding act on the program.

Among the visitors present was Compeer Thomas D. Calhoun, Controller of New York Assembly No. 1, whose presence was much appreciated, for he has acted for several years as Chief of Delegates for Chicago Assembly No. 3, at National Council Meetings in New York, and this was his first visit to the Chicago Assembly.

National Council

The following applications have been received by the Office of the National Secretary:

MEMBERSHIP

	No.
Baldwin F. Daly, Milwaukee, Wisc.	3
Lawrence J. Benner, Miamisburg, Ohio	3
John J. McCloskey, Milwaukee, Wisc.	3
John W. Metzler, Phila., Pa.	4
W. Leonard Myers, Phila., Pa.	4
A. Clarence Dahlgren, Omaha, Neb.	7
Rev. John W. Kelly, Plattsmouth, Neb.	7
Dr. Wilbur A. Muehlig, Omaha, Neb.	7
Melvyn J. Mickeviez, Brockton, Mass.	9
William H. Hackman, Shaker Heights, Ohio	10
George L. St. Pierre, Los Angeles, Calif.	22
Charles B. Tubb, Jr., Hilton, N. Y.	47

TRANSFER

Capt. W. K. Rudolph ..... 40 to 4

If no objections are received, membership cards will be issued after the 10th of January, 1950.

VYNN BOYAR
National Secretary

Philadelphia Assembly No. 4 (ES)

Pres.—EDWARD E. F. HILD, JR.
Secy.—DR. WM. M. ENDLICH
Scribe—3242 N. 17th Street, Phila. 40, Pa.
Meets—2nd THURSDAY OF MONTH

Philadelphia, Pa. — The regular monthly meeting was held on October 13th at the Sylvania Hotel, with 25 members present. The business session was called to order by M. I. P. Edward Hild at 8:30. After the calling of the roll and the reports of the officers and the committees, the main report of the Evening, that of our Executive Committee, our governing body was read by the Secretary.

The high lights of this report, concerned items pertaining to our future meetings and special features to be held in the near future, as follows:

November 10th, our next meeting will be known as "Originality Nite," at which time a Special Trophy donated by Past President Richard Herman will be presented to the member performing the most original effect. A half hour of magic on Television on Wednesday Oct. 26th, to commemorate Houdini Day. The program to be sponsored by the assembly, represented by Compeers Ed. Hild, William Yeager and James Wobensmith also Ernie Ruth of the Houdini Club in an escape act. The program to be over Television Station W.P.T.Z. on the "Open House"

Program.

A sponsorship show to be held at New Hope, Pa. on Oct. 28th, with all acts from our membership.

The Christmas Party this year will be held on our regular meeting night December 8th, with the ladies invited and some changes contemplated in the holding of this affair.

The meeting was adjourned at 9:30 o'clock and turned over to Compeer Ed. Dafter in charge of the Educational Committee.

Compeer Dafter then introduced Gus Bohn and Bill Frazee, both past members of S.A.M. as the guest speakers of the evening.

The first speaker Mr. Gus Bohn, a Professional Magician of years standing and who in the last few years has made a comprehensive study of outstanding magi of the past, compiling much data on these men, gave us a brief history of each, and their outstanding trick taking us back to 1904. Starting by stating that from his extensive reading of many old books he found that many effects still popular in these days, were over 50 years old, such as the Ball of Wool, the Rapping Hand and Slate effect with numbers, certainly much improved, but the basic pronciple the same. Also that the oldest effect we can find any record of was a version of the "Cups & Balls" to be found in a book published in 228 A.D.

Mr. Bohn then spoke on some of the old masters in chronological order, mentioning the speciality and effect each was noted for, starting from 1904. Among the names discussed were, Faggin of "Tobbaco to Cig. Ash" fame, Jarrow, Deland, Dr. Merenger, a Hypnotist, Max Malini —, master of delayed action, Manuel — Coins, Cards and Dice, Kalmare — Pencil Reading, Silent Mora, and the Great Lafayette. Among the illusions touched on were an original version of the "Knife thru the Arm," "Oggie" "Onaip," and "Amac's Three Card Monte" with life size cards, and a lady assistant.

Bill Frazee our other guest of the Evening having been asked to speak along the same lines, stated that he had listed 25 names to mention and talk on, but some of these had been covered by the previous speaker, so he would pass these over and talk on some others many of whom he knew personally. He then gave a brief account of Max Malini' history from the time he was 12 years old, and spoke on Eugene Powell, Professor Stillwell, Martin Maximin, John Goodwin, Madam Hermann, Horace Goldin, and Albert Goggard.

These fine talks, interspersed with humorous incidents in these magi lives, not only proved entertaining and enlighting to the group, but quite a revelation to our newer members. We hope that some time in the near future that either of these men or both for that matter will publish this material in book form. At this meeting Mr. Wm. Frazee a Life Time Member of the S.A.M., presented the assembly with a copy of "The Sphinx" of Feb. 15, 1920 containing an account of the organizing of our Assembly. This will be preserved and a copy of same to be given to each member on our 30th Anniversary, January 14th, 1950.

Kellar-Thurston Assembly No. 6

Pres.—CHARLES I. CULVER
Vice-Pres.—CHARLES WRIGHT
Secy.—HARY G. WATKINS
2927 W. North Avenue
Sgt.-at-Arms—AL ANDERSON
Librarian-Scribe—ROBERT W. TEST

Baltimore Md. — Well, we did it again! We produced The Magic Cavalcade of 1949 on November 11th. Following the 1948 plan of offering a Magic Cavalcade as our annual public performance, we selected a good chairman, Compeer Fred Schmelz, to put the show on, and the results showed we made no mistake in giving Fred a free hand. His helpers produced a fine printed souvenir program, which in itself produced a few shekels. And the ladies, God bless 'em, provided cakes, candies and soft drinks which they sold during the intermission. As for the show, it was given in the Parish Hall of the Prince of Peace Church, where the stage and equipment lent themselves admirably for the boys to set up off stage and avoid any waits between acts.

President Charlie Culver opened the show with a beautiful and abundant silk production and had the kids all keyed up with the die box which Charlie handles to the queens taste. His act was billed as "Anything Can Happen."

George Peyton, six foot two inches of good magician was next, billed as "Deception as You Like It." And it was as you like it, smooth and very mysterious and entertaining. He featured the giant chosen card appearing between the sheets of glass, the passe passe bottles and closed by inviting the lady leader of the orchestra "The Serenaders of Swing" to come to the stage and be the "victim" of the Hand Chopper illusion.

Bob Test, billed as "Magic When I Was A Boy" brought back to life the DeKolta Flower production of flowers from the paper cone, also the Wizard's Omelet and the burned and restored paper dollar in the nest of boxes.

The fun riot really started after the intermission, when Al Anderson the tramp magician, took the spot light. Old timers never before thought so much fun could be made of the obedient block on the string. With Andy's patter it is a master piece.

He was followed by a surprise number, to many in the audience, as our past Pres. Compeer Schmelz appeared as a cartoonist, and chalk artist. Fred drew some wonderful things with his different colored chalk and shows that he is as good an artist as he is magician.

The show was closed by Vin Carey, the old reliable and versatile entertainer. His paper tearing is a pleasing and entertaining feature, and with the kids on the stage to hold his wrists while he does the egg bag trick, he makes their eyes stare with wonder. His best, he always holds until last, his presentation of the Chinese Linking Rings. A beautifully smooth mystifying performance that lets the audience leave in wonder as to the mystery of the old Chinese.

So much for the show. Now we want to acknowledge with thanks the copy of "Behind the Eight Ball," Vol. 1, No. 1 from St. Louis Assembly No. 8. Congratulations to Editor Byron Gregory. Send a copy of each issue, we will look for it.

Thanks also to Atlanta Soc'y of Magicians Assembly No. 30 for their Souvenir Program.

Omaha Magical Society Assembly No. 7 (MW) (H★S)

Pres.—WALTER B. GRAHAM
Secy.-Scribe—JOHN KEENAN
4426 Marcy Street, Omaha 5, Neb.
Meets—3rd FRIDAYS at Morrison Hotel

Omaha Nebr.—President Graham opened the regular monthly meeting at the home of Charles Guss on the night of Oct. 28, and his first order of business was calling for volunteers to put on shows Halloween night at various centers to help keep the "kids" out of mischief. The assignments were as follows: Salvation Army—Nick Nelson: South Side Terrace—Clarence Dahlgren and Dan Brown: Florence Community — Roy Tatroe and Don Rock; Logan Fontenelle No. 1 — Charles Guss and Amil Martin: Logan Fontenelle No. 2 — Dr. Ruch and Walter Graham. Photographer, Elmer Stein, took a large picture of the above group which was reproduced in a 3-column space

of the local World-Herald with a write-up. On other nights very favorable comments were made in the Town Tattler and Public Pulse of this same paper. After the various shows the Magi were to meet at Harry's Cafe, and all magicians meet every Thursday for lunch at King Fong's.

Carl Wilson always solicitous for the unfortunate again suggested a small amount be set aside to purchase baskets of fruit for the children of our deeply lamented Herbert W. Fischer. Nick Nelson delegated to take up the matter with Herb's former secretary. A committee to plan for the coming conclave was formed with Rock, chairman, Graham and Martin, Graham to contact John Savage of the World-Herald for publicity.

Entertainment: Dr. Ruch using poetry for patter, presented very ably the "Dalton Boys' Escape." Dr. Muehlig changed the red spots on hinged slabs. Chas. Guss always entertaining with his Passé Passé bottles, block penetration, and a very good card trick. Father Kelly was very good with a card in the balloon, and a torn card. Clarence Dahlgren showed dissolving knots in scarves and cut four knots from a rope restoring it. Amil Martin, using Merv. Taylor's diminishing cards, was very good. Carl Wilson still is tops with Merv. Taylor's Ultissimo. President Graham then complied with the wishes of the members and showed many of the fundamental moves with cards and "coin rolls." A very tasty luncheon, topped with cider and doughnuts, by the hostess, Mrs. Chas. Guss, for which we all thank her and her most illustrious husband, Charles, for a really enjoyable evening.

Boston Assembly No. 9 (NE) (H★S)

Pres.—AUSTEN C. GORHAM
Secy.—SHELDON E. ROOT
27 Mt. Pleasant Street, Winchester, Mass.
Scribe—STEPHEN G. SIMPSON
15 Holman Road, Auburndale, Mass.
Meets—2nd FRIDAY OF MONTH
Huntington Chambers Hall
30 Huntington Avenue, Boston, Mass.

Boston, Mass.—Well boys, it has now been decided that we move to new quarters on our January meeting which, incidentally, falls on Friday the Thirteenth. We hope this does not spell disaster for our new venture. The club room is at the Hotel Touraine and has been generously donated to us by Compeer Cy Hyde. Watch the Barnstormer for further news.

The November meeting was fairly well attended in spite of the fact that it fell on a holiday. Many of the boys wined and dined at the Touraine but of course met as usual at Huntington Chambers. The business meeting progressed smoothly in spite of a minor, and certainly uncalled-for display of fireworks.

The show was capably M.C'd by Lee Smith (hey, Lee, a compliment!) and opened with S. S. George. We were glad to see Compeer George present straight magic rather than his vent or Punch act. He did a fine job with such items as Squared Circle, Silks from Hat, Jap Box, and a torn and restored paper effect as a finale. Malcolm Robbins, a newcomer in our midst, did a routine with many standard items such as Sucker Egg, Egg Bag, Spike through Neck, and Card to Orange, but his pleasant personality and rapid-fire, almost carnival-type patter made the act really outstanding. We hope to see him often.

A return engagement by Tom Call as Tito the Clown constituted our next act and we never tire of the seemingly impromptu and really funny antics of Tom's cleverly drawn character. Many effects were introduced, such as a very fine coin routine, Diminishing Cards, Chinese Wands, and Mutilated Parasol.

The closing act was by Ed Hammond, the Maddest Magician in Massachusetts, whose presentation was a Mixture of Magic, Mirth, and Merriment Made Merry by a Mixed-up Melange of Musty Magic Made Modern by Madcap Methods.

Queen City Mystics Assembly No. 11 (MW) (H★S)

Pres.—RICHARD (DICK) WORTHINGTON
2336 Kenilworth Ave., Norwood 12, Ohio
Secy.—RONALD HAINES
2465 Williams Avenue, Norwood 12, Ohio
Scribe—RUBY LENZER
276 Emming Street, Cincinnati 19, Ohio
Meets—2nd FRIDAY OF MONTH
2465 Williams Avenue, Norwood, Ohio

Cincinnati, Ohio—The November meeting was one of the shortest well attended meetings in the history of the club. The principal item of business was the report on the public show to be given for the Kiwanis Club of St. Bernard, in St. Bernard High School, Sunday December 11th. Just in case you receive your Sphinx before the date of the show, please accept this as a reminder that the club, will also profit as the result of our efforts.

Our sincere thanks to all who volunteered to assist this worthy cause. More about this next month.

Bert Forrester finally took the short form initiation.

Following adjourment, we had as our guests Dr. Miceli's gracious wife Marion and Wesley Loerich. Wesley liked the gang so well that he signed up without hesitancy.

Congratulations and all good wishes are in order for Bill Miller and his charming wife Betty, who were married in St. Agnes Church, Bond Hill, Saturday November 19. We are happy to have you officially in our magical family now Betty. May you both be happy and contented.

Our Officers and members wish you and all readers of the Sphinx a Very Merry Christmas and an abundance of Good Health, Happiness and Prosperity During the Coming Year.

Note: Oh, we almost forgot. A Monday night Round Table for Magicians is being organized by Neil Sweet and his Associates, Bob and Harry. The first meeting was held in the Sweet Magic Shop, 507 Elm Street Monday November 21st. Good luck Neil. We wish you success in your venture. Visiting Magicians are always welcome.

Dallas Magic Circle Assembly No. 13 (MW)

Pres.—EDWARD M. WATKINS
Secy. Scribe—TOM S. PALMER
1921 W. 10th St., Dallas 11, Tex.
Meets—EVERY THIRD FRIDAY OF MONTH
Mercantile Bank Auditorium

Dallas, Texas — October was a month of prestidigitorial activity for Big "D" and the Dallas Magic Circle. The October meeting was conducted at the Mercantile Bank Auditorium and big plans were made for the annual Christmas party which will be co-sponsored by the Fort Worth Magic Club and the Dallas Magic Circle. Tentative plans for the date and place are, December 2nd, at Midway, Texas. After meeting festivities, capably emceed by Compeer Watkins, provided opportunity for our two new members, Compeers Booth and O'Toole to exercise their wizardry. Compeer Booth offered a colorful array of intimate magic including the Devil Wand, Bill Tube, Torn and Restored Napkin, and coin moves. Compeer O'Toole presented in costume several record pantomimes and a convulsingly amusing production from a Square Circle. Compeer Adolph Boldt followed with an impressive card prediction, a card location, and a burnt and restored string. The customary feature of the last several meeting, an informative magical lecture, was given

The Alpha and Omega of magic. WERNER Dornfield and Frank WERNER

by Compeer Ed Watkins who demonstrated and then taught three very clever card effects. These lectures have proven highly successful and very well received by the members.

October 28th, the Dallas Magic Circle held a gay Halloween Party at the Home of Compeer G. A. McAfee. The party began with a short presentation of magic. The show was opened by Compeer Adolph Boldt who displayed his gnostic powers over cards and silks. Compeer G. A. McAfee performed an impressive assortment of miracles from the Die Box and Card in the Balloon to Stretching a rope and hat productions. Compeer Ed Watkins followed with a new slant on blindfold card routines, which, in keeping with the Halloween spirit, was out of this world. Professor Schweizerkase, better known as Bob O'Toole interspersed with his inanities which included three records pantomimes and a hilarious thimble routine. Group singing (?) closed the show. Refreshments were served by Mrs. McAfee.

Central City Assembly No. 14

Secy.—TOM HOLLINGSWORTH
406 N. State St.

Syracuse, N. Y. — Our October meeting was held a little later in the month due to the date of the New York State Magicians Conclave which was held in Binghamton, N. Y. this year. Most of our active members attended the Conclave and it was a grand get-to-gether. The attendance was all that could be desired and the shows were excellent; several of our assembly compeers being on the bill. Compeer Don Ausman entertained the kids at the Saturday afternoon show and he went over great. Don is one of the best children's show magicians in the business.

Our regular meeting was held in our usual quarters in the Syracuse Hotel a week after the Conclave and Compeer Theron Wood entertained us with his very interesting program of magic featuring the Newspaper Tear and tear out effectively producing a large medallion reading "S.A.M. Central City Assembly No. 14." His Figity Phil was next followed by a comedy Egg and Silk routine, producing an aligator from the broken egg. Al Baker's Rice Bowls; Card Frame with Giant cards, Colored Billiard Ball routine with a surprise finish with a ball the size of pumpkin. (Medium size pumpkin—that is). Baffling Bunnies; Two Tumblers suspended upside down on a book right down among us and his own gimick. Then he really did do the Zombie in a very convincing way with many new moves. Nelson's Carddart gave him a chance for a lot of fun and his victim had a very good eye and could throw straight and hit the card that had been previously been placed in the middle of a pack of fifty-two cards. Was he surprised! Finishing his magic portion of the program with the Linking Rings and Boy this man Wooddy has some slick moves and plenty of action with just five rings.

Compeer Wood has been a professional hypnotist for many years and he agreed to give us some tests with subjects he selected and the next hour was spent in demonstrating the science which was most interesting. He really can put the boys under fast and had them doing the usual antics of fishing and a special mental control effect of having the "victim" find a previously hidden article. Very well done and very convincing to some of us skeptics. Incidentally Compeer Wood lives in Endicott, N. Y. and never fails to come up to our meetings with Compeer McNair who also lives down in Johnson City, N. Y. They drive the seventy-five miles up and back summer and winter to attend. Wish some of our local compeers could be as regular in their attendance.

We are setting up our programs this season for a lot of interesting entertainment and except to have some out-of-town magicians perform for us at our open meetings. We have decided to hold every other meeting open to the public with the idea in mind of recruiting some really worth while interested new members. We have a pretty fair membership but unfortunately many of the members live in other cities and cannot always attend all the meetings. It is hoped that we may augment our membership so that we will always have a large attendance at all meetings.

Our Compeers live as far away as Miami, Fla. St. Louis, Mo. Buffalo, N. Y. Oswego, N. Y. Utica, N. Y. Binghamton, N. Y. and other places and naturally it is not possible for them to be in regular attendance. We were glad to have Compeer Manly from Miami, Fla. with us this past month. Jack is a very clever manipulator with a most pleasing personality and you fellows down Miami way be sure and get him on your programs. The Lestas are members here too, but they too are in Miami, Fla. We missed you both at the Conclave.

The next meeting will be an open one and we will have a big program set up, so if any of you are in these parts the first Friday in December, stop in and see a really good show.

Did you hear about the well-known magician who was doing the Sawing A Woman In Half as his WOW FINISH trick? Well, it seems that the young lady whose feet protruded from the end of the box was ill. A young man assistant put on silk stockings and slippers and took her place. After the magi had cut the girl(?) in two, he pulled the two boxes apart, stepped up into the open space between and very dramatically said: "On my left you can see the young lady's hands and on my right you can see HIS FEET." (It's possible!)

Worcester "Y" Assembly No. 16 (NE) (H★S)

Pres.—E. CALVIN COREY
Secy. Scribe—JOSEPH T. KENNEALLY
139 Highland Street, Worcester 2, Mass.
Meets—1st & 3rd WEDNESDAYS OF MONTH

Worcester, Mass. — Three of our members volunteered to work at Hallowe'en parties for the Worcester Community Council. Lee Remington, Cal Corey, and Joe Kenneally each worked at separate parties rather than all in one big show as we had originally planned.

At the New England Convention of Magicans, Jordan Derderian walked off with the second prize in the Originality Contest for his effect of threading the duplicate of a chosen card on a tied loop of rope. Nice work, Jordan!

Several of our members worked on shows at the Convention. Slitz Bagaglio was a hit on the Sunday night show, with his tramp act; also on this show were Willard Smith, presenting his Story of the Sands and Dick Gravel, who presented a mental act. Your scribe, Joe Kenneally opened the bill on the Nite — before — show.

Our first auction night in several years was a big success. Many worthwhile items changed hands during the spirited bidding.

Valley Conjuror's Assembly No. 17 (NE)

Pres.—DR. I. R. CALKINS
Secy.-Scribe—EDWARD E. SHEAR
14 Howard Pl., Springfield, Mass.
Meets—2nd WEDNESDAY OF MONTH
299 Central St., Springfield, Mass.

Springfield, Mass. — Yes, Summer has gone in Springfield, Mass., but it will be one long remembered. Our

annual picnic was well attended and enjoyed by all. We were not satisfied with one picnic, but had two. The last one was arranged by the Ladies Magic Circle, and held in honor of Mr. & Mrs. Alphonse Deleporte who returned from Hollywood to spend a month with friends and and relations here in Springfield. We all felt rather downcast when it came time for them to return to their new home. They were here long enough to take part in our Annual Banquet and show which was held at the "Beechwood," South Hadly, Mass. This annual affair was well attended and well managed by the appointed committee headed by Charles Fazio. Among those who performed on this excellent show were, Hart & Webb, Jess Webster, Herb Peterson, Al Rapisarda, Jim Orr, Alphonse Deleporte, Betty Fazio with her trained doves, and last but not least, "Silent" Mora who also M.C'd a grand show.

Our first meeting and show of the new season was held Oct. 12. Joe Karson back from the New York State Conclave, M. C'd this one. Let us say that there is only one Joe and he is a show by himself. Others who gave a creditable performance were Bob Switzer, Herb Peterson, the "Kilcoyne" dance and song team, "Clevadore." Dr. Gagnon as usual opened the show with a fine sound movie. Refreshments were served by the Ladies Magic Circle.

Pittsburgh Assembly No. 18

Pres.—REGIS GIBSON
1st Vice Pres.—DR. BALDWIN
2nd Vice Pres.—CARL BARREA
Treasurer (Re-elected)—BILL ERICKSON
Secy. (Re-elected)—DR. TAYLOR
Publicity Director—CARL BARREA

Pittsburgh, Pa. — The entire evening was devoted to the initiation of four new members, Compeers C. B. Yoke, Dr. George Pikula, Dr. Joseph Shelton Carl J. Barrear. The initiation committee consisting of Joseph D. Brick, Kingdon Brown, Regis Gibson, H. I. McKeever and Dr. W. J. Rihanek are to be congratulated on the splendid manner in which they conducted the Ritual. It was right to the letter of Ritual Procedure and I am sure that the impression made on the newly initiated compeers will be a lasting one, for each new member had but one remark to make after it was all over, and that was, that they each felt that they were really proud of joining an organization that took its magic so seriously and whos members are ever ready and willing to help out a fellow compeer. This reporter is very happy to say that, he is mighty proud to be a member of this great society.

"Magical News About Town" — Top spot goes to our dear friend "Blackstone" who opens his annual engagement at the Nixon this week, according to reports, Blackstone sold out every seat last year, advance sale of tickets this year is going very nicely in spite of the strike situation in our town, which is crippling business for everyone. The strike isn't bad enough competition. Danny Kaye, Hollywood's leading comic will also be in there pitching for the amusement dollar with his own stage show at the Stanley theatre the same week, but our heart belongs to "Daddy Blockstone" and we are keeping our fingers crossed for a successful week. The publicity for his show has been good and I might add that the newspapers in Pittsburgh seem to have a soft spot for the magic boys . . . a relationship which we hope to keep that way for years to come.

Several of the leading night clubs have booked magic acts and according to all indications will continue to search the magic talent field for good acts for their coming season. The Pittsburgh night club fan seems to always enjoy a good magic act and many will drive miles to see a good boy do his stuff . . . Yes sir, it looks like a healthy season for the art of Black Magic.

Society of American Magicians Texas Assembly No. 19

Pres.—GLENN Y. DAVIDSON
Secy.—HENRY R. SCHMIDT
Box 2332, Houston 1, Texas
Meetings—3rd WEDNESDAYS 8:00 P.M.
2111 Westheimer Road
Magicians' Round Table—Saturdays 12:30 P.M.
602 Dallas Ave.

Houston, Texas — The regular meeting of November 16th was devoted largely to completing arrangements for the holiday party and after hearing all details as reported by the various committees appointed to make arrangements, it was decided to start with cocktail hour at 6:30 P.M., Dec. 3, 1949, to be followed with a dinner and wind up with an exhibition of magic. The location selected is the new Weldon Cafateria at 4916 South Main Boulevard and we will be among the first to use their banquet facilities. Compeers of the Assemblies in Texas and the Members of the I.B.M. rings in Texas are to be invited to join in our festivities. It was voted to dispense with the December meeting because of its nearness to the holidays when most are too busy with entertainments and preparations for the Christmas season.

IT CAN ONLY HAPPEN ONCE Department: Some years ago at an S.A.M. Conference in Chicago, that very fine performer, Herman Hanson, was demonstrating the Linking Rings to an enthusiastic audience in the Terrace Room at the Hotel Morrison. As a finale, he let the rings fall separately into a large wastebasket. The last ring to drop was the well-known key ring and BELIEVE IT OR NOT, it fell in a vertical position with the opening of the ring passing through the top of the basket and remained there. Herman's face was a study in amazement.

Entertainment for the evening was in the hands of SIGMAR, The Magician, who can always be depended on to come up with a good program. He featured his handkerchief and egg color change, also Harley, the rabbit. Compeer Endel exhibited "Here & There" and a very good routine with colored blocks and tube. Compeer Larsen showed "Dollars & Sense." Frank Werner gave out with the new magazine test — "BrainGlo," also showed some of the new effects he acquired at Chicago while attending the A.P.I. convention.

Northern Conn. Assembly No. 21 NE (H★S)

Pres.—JOSEPH MORRISEY
Secy.—EDWARD E. BOYCE
167 Seymour St., Hartford, Conn.
Meets—HOTEL BOND—2nd MONDAY

Hartford, Conn. — On Tuesday, Nov. 15th, nearly 20 members and wives of the Harry Houdini Assembly of Waterbury, Conn. journeyed to Hartford to visit with our assembly during our regular meeting for the month.

During the early part of the evening, an hour was spent exchanging greetings with our visitors and new friendships were made by those who did not know each other.

As it the custom on these assembly visitations, the visitors presented an informal show in the well equipped Old English room of the Hotel Bond. Compeer Bert Kingsbury of the Waterbury assembly acted as master of ceremonies for the show and introduced for the first performer, compeer Tod Petrie who made his entrance from the hall and performer a humorous routine with a rabbit in a hat. His gags were clever and funny.

John Dambrosky was next on the show and, with the assistance of two ladies from the audience, he successfully found the cards that were chosen. C. Roy Mac Whirter entertained next with a routine of good tricks including the rice bowls and milk vanish combination, a flag production and a large production of things from a ladies hand bag. You would never believe so many things could be produced from a ladies bag.

Vynn Boyar was called on and he performed a new and clever card trick that he told was taught to him by his grandfather.

Edward Hinman was next on the bill and he performed a clever trick during which several solid blocks were removed from a cabinet under impossible conditions. He also performed Riedels new production trick and his excellent version of the Zombie effect.

Harry Davis closed the show with his routine of cigarette productions, a rope trick, and his fine card fan work. It was a good show and we of the Hartford Assembly enjoyed watching it. Our thanks go to the officers of the Waterbury assembly for arranging the pleasant visit and we hope that we can have you back another time.

Washington Assembly No. 23

Pres.—GEORGE R. WALTER
Secy.-Treas.—TAYMOND E. OTTERBACK
Scribe—FRED W. JOHANSEN
1859 Ingleside Terrace, N. W.

Washington, D. C. — Congratulations to our president and Mrs. George R. Walter who recently celebrated their Silver Wedding Anniversary. George, also, was recently flown to Chicago to perform a special show for the police of that windy city. Our regular November meeting was set off to a good start by a talk on magicians as seen through the eyes of a psychiatrist. The general theme of the talk given by Dr. Leonard M. Dub was why people take up magic. This was an enlightening discussion.

The Trick of the Month was not only demonstrated by Robert A. Shaw, but won by him also. It was a Tarbell Card Box.

Our good member Mr. Frank Portillo told some amusing accidents that happened to him during his encounters with the fine art of magic and ventriloquism. This prompted other members to tell of amusing situations they had experienced.

Julius P. Hopkins performed a good mental card trick wherein he predicted a card before it was selected and he also performed a mystery by bending glass.

Mr. Raymond E. Otterback presented a very convincing bit of magic . . . The Tears of Buddha. Dr. Leo Nathanson has been keeping his light under a bushel. He performed some wonderful card flourishes and productions.

Mr. Raymond M. Hicks had a classic experiment of a silk disappearance and reappearance. He used some beautiful apparatus he secured from Blair Gilbert many years ago.

Our guest, Mr. Juilus Bamberg, nephew of Okito, told us of his famous uncle and did a slick routine with cards, the effect being that several spectators each mentally thought of the same card. Shades of Erdnase!

Fred Johansen executed a bit of manipulation with the Spheres of Saturn . . . thanks to Hon. Fritz G. Lanham.

President Walter with the use of a newspaper and a few tears ended up with a paper design featuring rabbits as the motif, and brought to a close an interesting evening of magic.

C. Foster Fenner Assembly No. 26 (NE) (H★S)

Pres.—C. LEIGH KINGSFORD
Secy.—SUMNER SILBERMAN
155 Dudley Street, Providence 5, R. I.
Scribe—AARON A. BILGOR
49 Tanner Street, Providence 7, R. I.
Meets—2nd MONDAY OF MONTH
Providence Biltmore Hotel

Providence, R. I. — Plans for our party in January are proceeding apace (a snail's pace). However, when the date finally arrives, we will, no doubt, enjoy ourselves immensely just as we have on all previous get-togethers. The entertainment committee may now rise and take a bow—take two bows. Seriously, they deserve more than the formal vote of thanks usually accorded to them after the ball is over. Every discussion concerning parties, shows, etc. seems to wind up with a number of vague directives and the motion that the committee take care of the details. This procedure would be proper except for one tiny catch. Instead of merely working out the details the committee usually must plan the entire affair from beginning to end. They haven't failed us yet so it seemed to me a good idea to use up some of this blank space for tossing a few kind words their way.

Our treasury could easily stand a shot in the arm. To this end President Kingsford has suggested holding a public show in order to garner a bit of the lucre. There was no objection, to be sure, and the details were left to—you guessed it—the entertainment committee.

The members who have attended Compeer Weiner's classes in magic here at the Sheraton Biltmore are very enthusiastic about the course.

Compeer Whitford M.C.'d the after-meeting show in a very capable manner. Leigh Kingsford opened with a selected card prediction — card found reversed in deck — short and neat. Jackie Peterson followed with an excellent rising cards effect. Coley Coleman then stabbed an innocent jacket with a very sharp knife while its sensitive owner shuddered. But all turned out well and the hole was quickly mended without a trace remaining—by magic, of course. C. Foster Fenner presented his version of the "little ball that always comes back"—it changes color, too! He then demonstrated a few sleights with cards. It is always a pleasure to watch him work. Could be he's a real magician! Ed Whitford showed how to play educated poker. Moral—don't play cards with strangers. Sumner Silberman wound up the show with some traveling silks, three colored paper cones and a couple of dinner plates. It was supposed to be entertaining. I hope it was good. Who am I? I'm Sumner, pinch hitting this month for our scribe.

MEMBERSHIP CERTIFICATES AGAIN AVAILABLE

Certificates of membership in the S.A.M. will be available once again in about a month for those of you who would like to have one. These certificates are very handsome in appearance, measuring approximately 13 by 15 inches and are very suitable for framing. I am sure that many of you would be happy to have one to hang in your den or magic room.

Each certificate must be enscribed by hand with your full name and they will be finished to order only. The price for each certificate will be $1.25 which will cover the cost of the hand work and the various mailing charges. Please don't wait to send in your full name and your money if you wish to have one. Allow about a month for the delivery of your certificates.

Vynn Boyar
National Secretary.

Here's a classic we once heard Al Baker ad lib at a magic show where a magi kept pulling silks of all sizes out of a box for about five minutes. "Say, if that egg head pulls one more silk out of that joint, he'll break the world's record."

The regular November meeting was held as a dinner meeting at the "Treasure Chest." The assignment of "Prepare a Three Minute Effect" suitable for presentation on one of our coming public charity shows was taken care of by Ed Fitchett, Jr., F. W. Boeckel and a guest Art Perry.

The December meeting was designated to be held on Tuesday Dec. 6th.

Carl Rosini, who has always had one of the finest all-around magic acts in show business, told us many years ago, "Whether you earn five hundred dollars a week or twenty, make it a habit to go to the bank and put some of it away." Truly, good advice!

Stamford Assembly No. 33

Pres.—EDWARD A. SCHUMAN
Box 994, Stamford, Conn.
Secy.—ARCH WATTSON
78 Gay Street, Stamford, Conn.

Stamford, Conn. — Our regular meeting at the Stamford Museum on Tuesday, November 8, 1949, was held and business dispensed with in record time as a very interesting program was in store for the Assembly.

The Bridgeport Assembly No. 20 of S.A.M. came down and put on a complete show. Bob Sherman MC'd the show in his own delightful way dispensing his gags and magic throughout. Rudy Arnold opened the show with his mysterious cigars and baffling rope tricks. Next Fritz Forster, the Jack Pearl of Magic, showed his stuff. His card trick still has the magicians wondering how. At this time, Bob Sherman, noticing Hardeen Jr. in the audience, persuaded him to go on the stage and perform. He displayed an amazing talent with ropes and was well received. Jerry Harger next showed his command of silks and held the audience with his multiplying Ping Pong balls. In conclusion, Professor Maji (Weber to you) showed the audience how simple it was to turn a silk into an egg. His torn and restored napkins as well as his version of the rising card was well received.

The show was well received and we of Stamford are most grateful. Cider and donuts were served following the show. On December 8th, the Stamford Group will visit Bridgeport and return the favor.

Al Baker Assembly No. 35

Pres.—EDWIN FITCHETT, JR.
Secy.—W. H. MONTGOMERY
Scribe—F. W. BOECKEL

Poughkeepsie, N. Y.—The regular October meeting was held at the home of Dr. Jack Erdereich on the 13th. The planned magic for the evening was "Tear and Restore Something." There were some innovations which gave new angles to old tricks Lew and Paula Thrasher, two charming performers doing school shows in this vicinity were guests.

Colorado Assembly No. 37

Pres.—CHESTER J. PREISSER
721 S. Columbine St., Denver 9
Secy.-Scribe—J. TELLER BRUNTON
1423 Fillmore St., Denver 6
Meetings—1st FRIDAY OF MONTH
In Game Room, Albany Hotel, Denver
Roundtable—Every Saturday noon
Albany Hotel Coffee Shop

Denver, Colorado — Pres. Chester Preisser made a very significant and welcome announcement at our November meeting, in the Game Room of the Albany Hotel, when he told us that the final financial report of the National S.A.M. Conference held in Denver last May showed a modest profit. Needless to say all of us have heaved real sighs of relief to know that heavy, heavy which hung over our collective heads had been removed, and we are indeed most grateful to Dr. Ed. Prendergast and the committees who helped to bring about this success.

Chuck Major added lustre to our educational parade by giving us such a fine talk and demonstration of the magical classic, "Cups and Balls." Jack Morger showed us a new gold fish bowl vanish. Marvin Miller of Akron, Ohio, our guest, volunteered to act as auctioneer and sold several pieces of apparatus belonging to Floyd Brown. Dr. Ed. Prendergast won the drawing for the Trick of the Month—Merv Taylor's "Ten Little Indians," from his now famous Parade. Sydney Lamb demonstrated Merv Taylor's "Beer from and Adv." which he won at the October meeting. Jerry Nicholas, recently from Casper, Wyo. and now attending Colorado Military School, was elected a Junior Member.

It was with much regret that we learned of the departure of Orville Meyer from our midst. Orville has just accepted a position with the Bureau of Reclamation at Casper, Wyoming. Orville has been one of our founding members, always so reliable in all activities and one of the leading professionals in the West. We hope he can get a transfer back to Denver in the not too distant future.

Our initial Clinic was Mental and Spook night, held in the home of Walt Pratt on Oct. 20th. A clever "Talking Skull" with outstretched rubber hands beckoned each arrival with a personal greeting, and a "breathing serape" added to the dimly lighted atmosphere to start off the proceedings. Walt Pratt gave us a cute Vacation forecast, and a magazine location. Chuck Major added the new card trick called "Unbelievable." Orville Meyer and Harry Linaberry brought us Bob Haskell's clever ten card location mystery. Irving Ehrlich and Judge Gilliam and Chester Preisser exchanged thimble effects and Orville added some new card tricks. After cider and doughnuts we departed for the State Theatre to see Dr. Prendergast's Spook Show and add a bit stooging.

We are looking forward to our November Clinic when George Pittman will give us a talk on the "Fundamentals of Card Magic."

Bert Allerton Assembly No. 44

316 Fremont, Waterloo, Iowa
Pres.—E. J. (JACK) ZOLLER
Vice Pres.—MAX E. GUERSNEY
Secy.—FINIS H. ROBINSON
1214 Randolph, Waterloo, Iowa
Treas.—A. B. COOK
Scribe—DEWEY S. BUTTERFIELD

Waterloo, Iowa—Meeting held October 21 at the Colony Club. Large attendance. Although this was our regular meeting night, we had as our special guest, a Professional Magician, Eddie Tullock, who had been performing in the Clubs around Waterloo for several weeks and had a two week's run at our own Compeer, Mark Abbe's Colony Club.

The regular session was divided in two parts as we started out with demonstrations of card manipulations, The Fargo Shuffle, Invisible Passes etc. by Compeer Tullock; then followed his evening Dinner Show. Here is a young man who is really going places, for his card work is exceptionally good with excellent presentation, and his work with borrowed articles from the audience caused plenty of merriment, and when followed by his Hypnotic Act, in which he hypnotises himself, certainly rounded out a hilarious routine.

After the show the business session was held with our new President, Jack Zoller, in charge. Arrangements were made for the Slydini Show and Instruction ourse which we plan for the following month. Many pet moves and stories were swapped by the various members until the early hours of the morning.

Richmond Assembly No. 45

Pres.—WILLIAM ANDREWS
Vice Pres.—DR. W. R. BOND
Secy.—JOHN C. BECKWITH
Meets—1st TUESDAY AT HOME OF MEMBER

Richmond, Va. — We had a fine meeting this month at the home of Leigh Ribble. Present were: Ribble, Andrews, Didlake, Maurice, Gravatt, Tanner and Bond. Didlake brought a guest, George Wisensell who along with Didlake and Andrews carried the entertainment for the evening. Aside from the magic displayed at the meeting, the members have been busy for the past month with shows of their own.

Bill Andrews has had a full schedule with shows for the Junior Women's Club, The North Side Lion's Club, A church show, and one for the Masons. Bill uses a lot of comedy and features the cut and restored necktie effect. In some of the larger shows he used the floating lady.

Charlie Maurice held the ladies of the James River Women's Club spellbound with his "Evening of Magic." Charlie has many beautiful effects which include Blendo.

Stuart Sanders did quite a bit of traveling with his magic, touching many parts of the state. On one occasion the pistol he uses failed to work properly and the wax went into the ladies arm. He would have gladly used a trap door and done a good escape act if possible! Dan Friedman has been busy too. He opened the annual Community Chest Drive with a bang-up show for the workers as a preamble to the serious speeches which were to follow. Dan has a wonderful way of picking tricks to fit the occasion. He used soft soap and the dollar bill in the lemon to perfection that night. Dan also is called on often to entertain his fellow Rotarians at their meetings. He is now working on his part of the Rotary County Fair to be held at the Mosque the latter part of this month.

Dr. Bond has been active with two shows. One was given at a party for Charles C. Haskell Co. and the other for a small group of friends. Leigh Ribble has been doing his usual good work with shows for the kids in hospitals. He is never without a trick.

Assembly No. 48

Pres.—DELORA WHITNEY
Vice Pres.—JOHN DELANEY
Secy.—CORWIN HANKS
Scribe—C. C. McCOY
3144 S. W. 26th St.

Oklahoma City, Okla.—Last meeting was held at the home of The Mystical Whitney's in Shawnee, Okla. Due to the resignation of the secretary we elected Corwin Hanks and we think we made a wise choice. According to the rules of our Assembly our Hostess Delora Whitney gave the show of the evening and for good measure gave a report of her trip to Dallas for the T.A.O.M. The report was enjoyed as much as the magic as it was given as only Delora can give one. Compeers John Delaney, Corwin Hanks, Mutt Woody and yours truly also added their bit to make it an ebening of magic. Jack Waller a student at Oklahoma Baptist University was an honored guest. Mr. Waller is a very clever magi having earned his scholarship with his magic and we enjoyed his multiplying ball routine and the patter especially. Len Sparaqowski was also a guest and acted as MC for the show and also magic of the Sparaqowski manner. We hope Len's health improves as we would like him for a member. After the show Compeer Kate Whitney escorted us to the dining room where all of us performed a grand vanishing act on the food and coffee.

Visiting magi are always welcome. When in town get in touch with us at Gene's Magic Den, 17 No. Hudson.

The Editor Says:

By Dorny

Just received a letter from Tom Hollingsworth, secretary of Assembly No. 14, Syracuse, stating they have difficulty in getting members to do more magic at meetings. He would like suggestions to remedy this situation. Feeling perhaps that other Assemblies might benefit, we thought we'd reply in this issue of M.U.M. instead of writing Tom a personal letter.

Here in Chicago, from many years observation and experience in helping arrange magical meetings and entertainment, we have discovered some "pepper uppers" that may be of assistance to any one interested. The most important thing we have found is to keep the business part of ALL meetings down to a necessary minimum. Nothing will help to dull a magical organization's success if too much time is spent on tedious and often unnecessary business discussions. The more magic you can give them, the more eagerly they will look forward to the next meeting.

Therefore, herewith a few ideas. Try to have a pre-arranged program set well in advance of the meeting. This stimulates interest and suspence. Appoint three judges who will select what they consider the best act of that particular meeting. Do this at every meeting. Then at the last meeting before your Annual Show have all the eleven previous winners on one program. The winner of this program is then selected to appear on the Annual Show at a salary. If your Assembly can afford it, bring in from other cities a well known professional magician who will furnish the major part of a particular meeting nite show. "Educational Sessions" are always stimulating. A fifteen to twenty minute talk by a specialist in some line of magic. This in the form of a talk with practical demonstrations of the subject involved. This to be followed by an Open Forum discussion. Another good idea is "Inventor's Nite." Members to present only Original ideas with prizes, if possible. Another angle on this stunt is to limit the "inventors to presenting tricks only with items that can be bought at a five or ten cent store. Cost of items not to exceed a dime. "Costume Nite" is another good party idea. Each member who wishes to appear on the program must dress up in character, apropos to his type of act. Then special nites, such as Mental and Spook Effect Nite; Ball Trick Nite, etc. have proven to be good attendance pullers. Three or four Ladies Nite per annum are generally well attended too. "Auction Nite." This is ALWAYS good for attendance, fun and interest. Have each member bring in one or two effects that he would like to get rid of. You can either give him the money from the sales, or he can turn it into the local treasury if he wishes.

Hoping some of these notions may be of assistance to those interested we are happy to pass them on for what they may be worth.

1950 Magic Calendar 1950

JANUARY

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YOUR ACT

YOUR ADDRESS

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London Notes By Wilfrid Jonson

The Joke of the Month is from an article by Ron Belcher in "Abracadabra" No. 194: "It is a sort of Madame Tussaud's, but with a magic show in place of the Chamber of Horrors."

A close runner up is a line from the November "Gen" in which the Editor says of Jack Salvin: "He likes to involve card tricks, using his own methods." All who know Jack's card tricks will appreciate the subtle use of the word "involve."

A very interesting article by H. Barolet appears in "Le Journal de la Prestidigitation" for Sept.-Oct. regarding a description of a performance of the Cups and Balls in an ancient Greek letter. The sentence: "Il y posa trois coupes renversées sous lesquelles il cacha de petits cailloux blancs et arrondis comme il en existe au bord des torrents"—from Mr. Barolet's translation of the Greek, should finally silence all doubts that have been expressed as to whether the ancients really used pebbles for this trick.

Volumes V and VI of "Hugard's Magic Monthly," in the splendid Fleming Book Edition, have been beguiling my leisure hours of late. Crammed with the most excellent material, well-described and well-illustrated, I have enjoyed all of it except John J. Crimmins' "Book Profiles" which are so innocuously written and lacking in the spirit of criticism that most of them read like publishers' "blurbs."

In his excellent article, "You and the Press," which appeared in The Sphinx for October, Thomas W. Duncan refers to Harry Blackstone eating a tulip at a dinner table. I remember the late Robert Edmanson doing this also and I think I remember that he ate daffodyls, but I take no responsibility whatever for any gastric catastrophes produced by sampling them. It would be interesting to know which flowers are palatable, which are poisonous, and which are simply unbearable. A botonist should be able to tell us which flowers are poisonous and then, perhaps, some public—spirited magician, armed with a bottle of bismuth, would report upon the dietetic qualities of the others. But not me! — 45, Kingsmead Road, Tulse Hill, London, S.W.2.

Dear Harold

Haven't heard from you in a long time. Hope you have been busier than a Fan Dancer with a breakaway fan.

Not much change in magic - same tricks with a new dressing. Just like the circus. Still shooting a man from a cannon. The only change is the guy shoots out with a package of puffed rice under each arm.

And cut ropes! As Shakespeare says: "A rope by any other name would smell." Saw a magician last week. He did a swell imitation of Cardini. He remembered every move of Cardini - in fact, the only thing he forgot was to mention it was an imitation.

Prof. Manipula's Lady Assistant has quit him and is doing a strip tease act, and is doing very well. She says: "There is no business like show business."

Well, so long, Harold. May your volunteer assistant always take seven.

I am as ever

Al Baker.

Henri Maurier

The current issue (November-December) of "Le Journal", the official organ of L'Association Francaise des Artistes Prestidigitateurs (A.F.A.P.), reports the death of Henri Maurier which occurred on fifth October. For a number of years he was the Hon. Presidient of L'Association Syndicale des Artistes Prestidigitateurs (now called the A.F.A.P.), but he retired in 1941 owing to his great age. He was certainly well over eighty at the time of his death.

Maurier was a man of may parts: a skillful goldsmith, an acrobat, a juggler and a full-time professional magician. On numerous occasions, he appeared at the Robert-Houdin Theatre in Paris where his work was greatly admired by experts and laymen alike.

He has left many friends, but, as far as can be ascertained, no relatives. He was engaged in compiling an important work on illusions: in all probability it will never be published.—Victor Farelli.

Tom Bowyer

On November 25th, Tom Bowyer, of Toronto, died after a long illness. He was born in Wolverhampton, England, on June 15, 1902.

When I first met him in Vancouver, B. C., where he was raised, he was eighteen years of age and already was very proficient in manipulative magic. All during his life, his greatest delight was in mastering those sleights which other performers considered impossible. He was a great reader and had a very thorough knowledge of the magic of England and North America.

Tom was a very early member of the I.B.M. and was very active both in the organization and as a writer for their magazine, "The Linking Ring."

Under the name of Van Russell he did magic shows in his time off from his regular jobs — first with the Canadian National Railways and of late years with the J. Arthur Rank Odeon Theaters. Besides his great skill in sleight-of-hand, he was very well known around Winnipeg and Toronto because of his witticisms.

He is survived by his widow, Marguerite and a daughter, Bari.

As one of my closest pals, I shall miss him greatly, and his death is a great loss to magic.—Bill Magini.

Patter by O'Henry

(*Continued from page 256*)

your voice. If you lack this talent and cannot develop it, or are handicapped by a poor voice, do not attempt an illustory.

To conduct the experiment I enlisted the aid of an amateur and a professional magician. The amateur reported gratifying audience response. The professional informed me that he received more applause and greater acceptance with his regular routine. I attributed this to the man's stage personality, he being a specialist in burlesque magic.

O. Henry's "The Gift of the Magi" was selected as the story for the experiment. (The story was not selected because of the word "magi" in the title, that word having nothing to do with magic.) It was chosen for a variety of reasons, not the least of which was that it was conveniently adaptable to my purposes. Secondly, it is one of the top ten short stories most honored by anthologists and, of prime consideration, it is quickly recognized by an average audience. The plot also has the dubious distinction of being a favorite with our popular plagiarists, so that should the original be unfamiliar to some members of the audience, they are certain to recall one of the pirated versions. Incidentally, in searching for a suitable story, I reread a number of Edgar Allen Poe's horror tales, several of which would make ideal yarns for a chiller-type illustory.

In the interest of brevity, a synonym meaning that Doubleday holds a copyright on "The Gift of the Magi," a synopsis of the plot follows:

Mr. and Mrs. James Dillingham Young are a young twosome very much in love. Like most young people very much in love, the adjective very followed by poor applies to their finances. And the next day is Christmas. Mrs. Young has managed to save $1.87 out of her meager budget to purchase a gift for her husband. "Now," O. Henry confides, "there were two possessions of the James Dillingham Youngs in which they both took a mighty pride. One was Jim's gold watch that had been his father's and his grandfather's. The other was Della's hair." In desperation, Della runs to one Mme. Sofronie, "Hair Goods of All Kinds," and sells her beautiful locks for $20. This sum, plus $1 of her $1.87 hoard, is expended on a platinum fob chain for Jim's watch. Jim is horrified when he discovers that his wife has had her hair cut. She explains. Jim replies by whipping out his gift for her—a set of combs "that Della had worshipped for long in a Broadway window." Jim chuckles. "Della," said he, "let's put our Chrismas presents away and keep 'em a while. I sold the watch to get the money to buy your combs."

While this butchered retelling of the story lessens its appeal, the reader will see its dramatic potential.

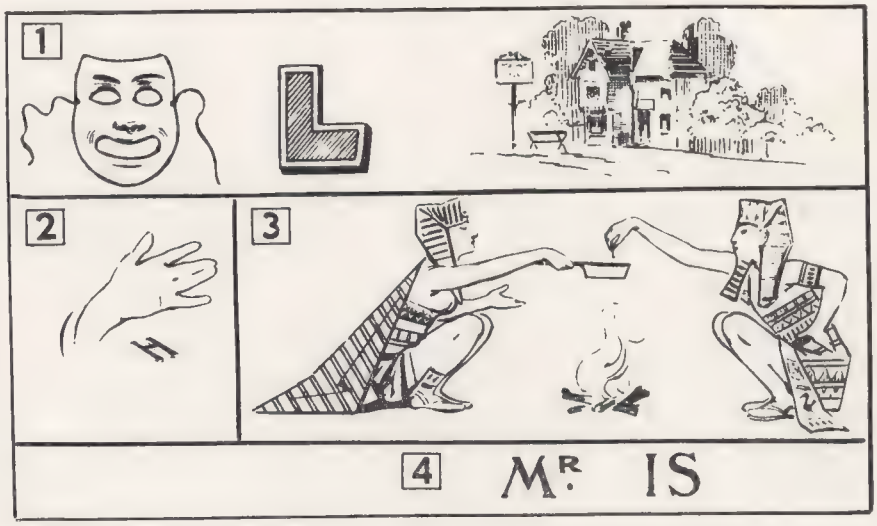
Only four tricks were used in the experiment. They were the miser's dream, multiplying watches, production of a set of combs and the Christmas tree paper tear with newspapers. The miser's dream was used where Della is depicted counting the $20 she received from Mme. Sofronie; use of the multiplying watches and the comb production is obvious. The Christmas tree, which is not revealed as such until the end of the act, serves a dual purpose. It gives the performer something to do with his hands during the momentary lag in the routine between the tricks with the watches and the comb production and serves as a surprise finale to the story and the act.

Many readers will argue at this point that, as outlined, the story does not permit them to use the usual ten or twenty tricks in their acts. That is as intended. Four, or at the very most half-a-dozen tricks, are sufficient when used in conjunction with the story. Story and effects are equally dependent on each other and use of a single extra effect destroys the symmetry of the programme.

I repeat with emphasis that this is an experiment. It is not a panacea for the patter ills of everyman. The professional or semi-professional magician who now has a time tested, publicly accepted programme would, of course, be foolish to tinker with it at the expense of an act that has already proved itself. Those few readers who do give it a go will find that many hours of research, trial and error processing and hard work lie between the successful illustory and payee applause. But he who succeeds will have at his command a shekel-fetching act that the copyists will find difficult to duplicate.

And, may I ask, how many magicos can get someone like O. Henry to write their patter for free?

Magic Query Answer



The three pictures in box number 1 are a mask, and L, and an inn. Combined they make "Mask-el-yne." Box 2 shows an H dropped from hand—hand minus H equals "and." Box 3 shows two people cooking. The two cooks mean "Cookes." Box 4 combines "Mister" with ees—or "Mysteries." The words combined give the name of one of magic's famous shows. "Maskelyne and Cooke's Mysteries."

This interesting piece of advertising is from the collection of Milbourne Christopher.

EDITOR'S PAGE

Another Christmas Season has come around and, once again, it affords me great pleasure to wish for all magicians and their loved ones all happiness. It is my sincere hope that each magician in the world finds the year 1950 one which brings him good health, great happiness, and prosperity.

New Year's day brings us to the half way mark of this century, and is a good time to recall that in the past fifty years magic has advanced more than in all the previous centuries put together. This advancement has come, of course, because magic has been blessed in the past half century with many great performers and extremely ingenious inventors and originators. All magicians owe a great debt of gratitude to these original minds and, perhaps, our best way of paying this debt is for each one of us to try to make the second half of the twentieth century as great, magically, as was the first half. Many of the greatest minds are gone and we only can hope that others as great will come along. The rest of us will have, in the interim, to exert a little more effort to pay our share of the debt.

In the past, advertisements for shows put on by various organizations of magicians have listed the names of performers who never appeared when the shows were given. What would anyone's belief be in a case of that sort? He would think, wouldn't he, that the performer was remiss in not showing up? That, too, may sometime have happened, but in many instances, of which I know, the performer was advertised without his knowledge or consent. On several such occasions, the advertising was put out, and then the inquiry was made to discover if the date were available, and if the performer were willing. No performer's name ever should be used in an advertisement of a show until he has agreed to appear on that particular show. To do otherwise injures the reputation of the performer advertised and defrauds the people who bought tickets to the show in anticipation of seeing that performer. Of course, it is ignorance of the rules of show business which permits such advertisements to be released, but it should be stopped by all magic societies. If not, the performers will have to take things in their own hands and if they are billed without their knowledge or consent, they can force the sponsor to hire them for that engagement, and at their highest fees. This can prove very costly to the organization.

In full agreement with the rest of the audience at Robert Harbin's performance in New York's Times Hall, I was quite completely delighted with Harbin as a magician and with his show. Perhaps my greatest thrill came from one trick which completely fooled me. I was mystified many times in the show, but it is about this one trick there is a story. Harbin sent this trick to The Sphinx for publication a number of years ago. It seemed very clever to me then and it was printed. After his recent show I told Harbin about both my delight in the trick and my mystification as to the method. He asked me if I ever read The Sphinx. He said that the reason for the question was that he had gone into such detail when he described the trick for the magazine. I well recalled the trick that he had writen but, because of his superb presentation, I could not believe that was the method he used. It all goes to show that fine presentation can make even an unusually good trick even better.

Paul Stadelman, on television, recently made the viewers at home with their own black-and-white-picture sets see colors on the screen. It had nothing to do with his Polka Dot paint effect but still managed to snag quite a little publicity.

When the public likes a feat of magic it is good. No matter how delighted a magician may be in a trick, when the audience does not like that trick, it is worthless.

The magician is bound to have success who can find some object which never before has been used in magic with which he can do a number of tricks so as to make up an act. There are two "ifs" for that statement. He will have success if he is a good enough performer and if the object he uses in his tricks appeals to the audience. That latter "if," I discovered very early in my career when I produced several hundred small lizards at a show. The lizards, en masse, appeared to be snakes and all the feminine members of my audience and most of the males rapidly left the hall.

In writing about their friends in magic, some magicians, because of this friendship, are apt to exaggerate in their writings. The result is that such exaggeration almost always ends in embarrassment and difficulties for the person written about. When others, after reading the article, go to see the magician's show they are apt to be disappointed because he did not live up to the exaggerated praise. Had they not first read the article, they would have been happy with the performance. Then, too, it makes it hard for the magician, himself, for he tries to live up to his friends superlatives and knocks himself out in the process. But the worst of it all is that the reader of such an article gets the idea that the performer gave the writer the extravagent material, and he is put in the uncomfortable position of having personally, to point out the errors in fact.

There has just been published Carter Dickson's twenty-first detective story. This new book is dedicated as follows: "For Clayton Rawson in honor of those two fine arts: Friendship and Magic." Mr. Dickson's popular detective, as all mystery loving fans are well aware, is Sir Henry Merrivale who has shown in many of his cases a considerable knowledge of magic. Naturally as his character knows magic, it is quite obvious that the author likewise has that knowledge. It is a nice dedication by and for men of similar interests.

H. I. Phillips, in his column in The New York Sun, recently ran the following note: "The screen rights to the life of Harry Houdini, 'the handcuff king' have been sold to Hollywood and radio . . . If Hollywood makes a picture the problem will be to stage a frontier barroom fight in a strait jacket and get a posse on horseback into a trunk."

Our best wishes for long lives of happiness to Nat D. Kane and Mrs. Inez Perls who were married on October fourteenth.

Among the visitors to The Sphinx office during the past month were: Mr. and Mrs. Frank Cole and family, Milbourne Christopher, Dr. Jaks, Jay Palmer, Long Tack Sam, Jesse Schimmel, Slydini, Cliff Green, Carl Rosini, Amedeo, Spalding, Wm. Low, Ade Duval, Phil Thomas, Imp Smith, Percy Abbott, Mr. and Mrs. Robert Harbin, E. J. Moore, Joe Karson and George Karger.

Squawks

By Frazee

On Saturday November 12th, Robert Harbin, famous English conjuror, made his debut in New York City at the Times Hall Theatre. A full house greeted him and he made a fine impression upon all of us. The opening was a very clever adaptation of the emptying and self-filling milk glasses, he used two beer mugs for the effect. A fine and speedy cigarette routine, the torn and restored tissue papers plus explanation (oh yes, he fooled us plenty with it), a marvelous memory test with three books one of them the telephone directory of New York City. A snappy routine with a blindfold a la, Seeing with the finger tips. His vanish of a Jardiniere filled with flowers was another beautiful effect. A series of card effects all very good. The big hit of the show was his version of sawing a woman in two. The smallest outfit I ever saw for that effect. He followed this by sawing a volunteer from the audience in half. No box this time, just two ordinary chairs, a thin board resting on them and a man lying on the board, facing the audience. Two boards with a hole in the center large enough to fit over the man's stomach, just deep enough to allow the saw to pass through. Nothing is hidden, the man's body is in full sight and the saw passes right through him and is pulled out below him. A wonderful effect either for the stage or night club. He closed the act with a nice production routine. An excellent show and thanks to John Mulholland, who arranged this fine entertainment. Thanks, too, to you Robert and Dorothy Harbin for a most enjoyable performance. Hope you will be able to tour our entire country.

I hope none of the readers will complain that I did not describe his whole routine. Well I had a seat way down in front, but I never make notes during a show, because it is very annoying for a performer to look down and see some one taking notes during his act, especially a fine act like the above.

Blackstone will be in town for two weeks starting Dec. 5th at the Walnut Theatre. Dr. Bill Neff's Madhouse of Mystery opens at the Earle Theatre December 23rd for one week. Bill McKenna of the Houdini club here in town is the only three time winner of that trophy Mrs. Houdini donated to the club many years ago. Every year at the annual dinner the members compete for it. This year instead of magicians being the judges, they invited three outstanding Philadelphia citizens (non magicians) to pick the winner and Bill was the choice. The effect which won the cup was Lu Brent's "Torn and Restored Magazine Cover."

A very Merry Christmas and a Happy New Year to each and every one of you . . . Lincoln Hotel, 1222 Locust St., Philadelphia 7, Pa.

25 Years Ago

Amac played for the week of December 22nd in Denver and Minneapolis the following week.

Thurston played Ford's Opera House in Baltimore the week of December 4th. On December 9th, Thurston appeared at a private party in the White House for President and Mrs. Coolidge.

Mysterious Smith played the Hippodrome, Covington, Kentucky, the week of December 14th.

Virgil delighted the members of the Western Vaudeville circuit, with his performance on Christmas Day at the Heilig Theatre in his home-town of Eugene, Oregon.

Fred Culpitt was in Pantomime in Belfast, Ireland, making a huge success.

Percy Selbit was at Maskelynes presenting two new illusions, "Seeing through a Soldier," and "The Mummy Mystery."

Edward Victor played the Alhambra with magic and shadowgraphs.

Okito was at the Hansa Theatre in Hamburg.

Billy Russell managed the fourth annual Ministrel Show of the Batavia Council, K. of C. and presented his mystifying illusion, "The Perforated Lady."

The Floyds were booked for the next ten weeks with the White Bureau of Boston.

David Bamberg appeared in Athens, Greece for the latter half of December.

Where They Are

The Robert Harbins made their American vaudeville debut headlining at the Palace Theater in New York, the week of November 17th.

Ade and True Duval played the Hippodrome in Baltimore the week of November 17th.

G. Ray Terrell opened at the Sheraton-Biltmore in Providence on November 30th, following an engagement at The Casa Seville on Long Island.

Tung Pin Soo opened at the Monteleon Hotel in New Orleans on November 9th.

"Think-a-Drink" Hoffman spent a few days in Paris in November.

Victor Farelli is staying with John Ramsay in Ayr, Scotland.

Martin Barnett was appearing at the Hotel President's "Drum Room" in Kansas City the beginning of November.

Frank Cole and Company have been playing vaudeville dates in Pennsylvania, New Jersey and New York during the month.

Myrus opened at the Cotillion Room of the Hotel Pierre in New York early in November.

Virgil played dates in Oregon and California during November.

Beginning with October 31st Marie Dornfield appeared in the "Passion Play" at Chicago's Civic Opera House. The play ran through November 18th.

Cecil Lyle has arrived in Johannesburg, South Africa, to appear as the Christmas attraction at His Majesty's Theatre.

Fred Roner appeared at the Capitol in Washington, D. C., the week of November 18th with his pickpocket act.

Russell Swann opened at the William Penn Terrace Room in Pittsburgh the end of November, following an engagement at the Statler in Detroit.

Cleopatra played the week of November 24th at the Triboro Theater in New York, following her return from a series of engagements in Latin America.

The Rigoletto Brothers are currently appearing at the Diamond Horseshoe in New York.

Seymour Davis gave four shows on November 5th in Pettee's Toyland in Oklahoma City.

Miracles for Sale

For an adult magician there is no present which will give him quite the thrill which he as a child got from his Christmas toys—except a new trick. Currently being offered for sale by those who deal in magic and spells are a number of delightful new effects. There are tiny pieces of equipment for the pocket trick addict and larger and larger effects for the parlor, platform, and stage performer. There are new tricks, excellent in ideas, appearance, and workmanship and it should be easy to find a worthy magic present for your magician friend.

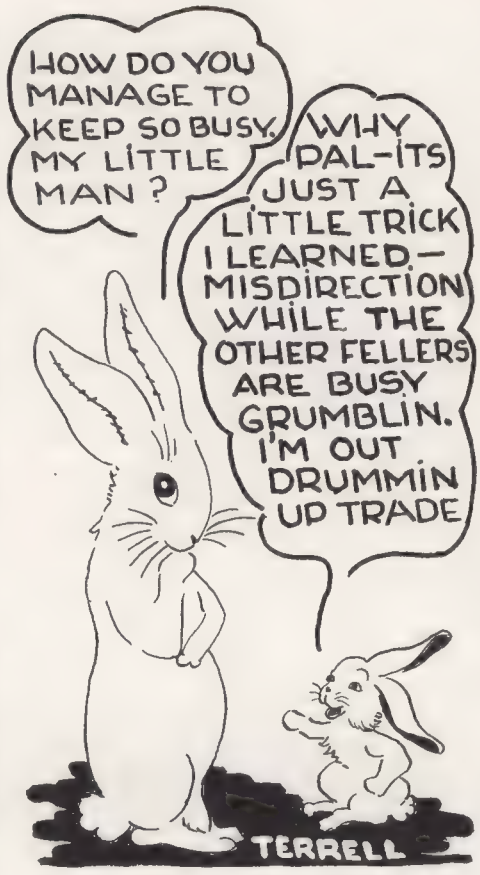
Read the advertisements in The Sphinx, and visit your favorite dealer, to keep up to date with what is new in magic.

Cheefoo Cabinet

An attractive appearing wooden cabinet without ends is shown. A girl puts her arm through the cabinet from end to end. Her hand sticks out at one end and the upper part of her arm at the other. The magician hammers 12 large steel spikes through the box and apparently through the girl's arm. The spikes are so close together that it seems utterly impossible that the girl's arm can fail to be pierced. After the cabinet is shown to the audience from all sides, the spikes are driven out of the cabinet and the girl withdraws her arm free of injury. The trick is effective enough for stage use and subtle enough to be done in a parlor. Well made and clever in method. Not difficult to do. Put out by Abbott.

Aladdin's Lamp

A small well-made, plastic lamp, of the design Aladdin is said to have had, is shown to the audience. The magician has two cards selected by spectators and, holding up the lamp, calls on Aladdin to name the first card selected. Suddenly a genie pops up from the lamp and he is holding a miniature copy of the first card selected. The magician pushes



the genie back into the lamp and, very obviously, turns the lamp around. On demand to name the second card, the genie pops up again with a small size of the correct card. The audience suggests that the first card is on the other side of the figure. The magician turns the lamp around and shows that the figure holds still another card than the first two shown. Clever, and amusing for close-up work, and has the added sucker finish. Well made. Put out by Abbott.

Slydini's Rope Miracle

An examined, marked, and measured rope, is cut in two. Holding the two pieces with their four ends before the eyes of the audience, the magician snips off pieces of the ends which have just been cut apart. Instantly the rope is restored. The trick may then be repeated. Every thing is done so fairly and openly that the effect is astounding. This is really a superb rope effect. There is nothing tricky about the rope and no rope twists. May be done close-up or as a stage effect. Put out by Louis Tannen.

Devanos' Haunted Match Box

As the magician balances a match box on end upon his hand, the drawer of the box rises and falls at command. It may be done as many times as the magician and the audience find amusing. The method is simple, and certain, and quite unlike any other of similar effect. It is one of the best pocket tricks of many years. Put out in America by Louis Tannen.

Voodoo

This is a one man, no assistant, method for performing the dancing handkerchief. The handkerchief actually seems to be alive and the magician can demonstrate most convincingly that the active cloth is not attached to anything. A beautiful mahogany cabinet, with stand, is used in the effect. The trick can be done on the stage, or platform, and, even, in a large parlor. The trick, as a whole, is so clever it becomes an act by itself. All parts are well made, the routine is brilliant, and the trick is most effective. Invented and put out by Joe Karson.

Jumper Buttons

The magician shows a card with three large, silvered buttons attached, and one red button is shown separately. The magician makes the red button change places with the center button on the card. The trick is almost completely self-working. After the trick is done everything may be examined. A clever and effective pocket trick. Put out by Carl Rosini.

PLEASE NOTE
THE NO-SWITCH EGG
McCARTHY-MEYER
This item was incorrectly priced in the November ad of Abbott's Magic Novelty Company, Colon, Michigan. The correct price is $3.50, not $7.50.

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Send a postcard NOW for our new classified list of SELECTED USED MAGIC. Hundreds of items at prices that will save you money. For over twenty years specialists in fine used magic. If you have magic to sell or trade, ask for our quotation sheet.
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QUALITY NEW MAGIC — SELECTED USED MAGIC

7 Fabulous Fantasists

(*Continued from page 260*)

props and rights to one of the most original magical acts of all times—Hymack, the Chameleon Comedian. If Cecil ever refurbishes and represents this amazing twelve minute act, magic will have a new sensation, just as it was a new sensation about forty years ago.

At the present moment, Cecil Lyle is making the rounds of the biggest and best theatres in Europe. The show is fabulous, after all it is billed as the Biggest Illusion Show ever seen on any stage. Perhaps you consider this over-statement, but Cecil is rather more inclined to characteristic British understatement. I'll tell you a story.

A few years ago, just after World War II, the Lyles, Cecil and Lucille, visited the United States. They visited a New York magic shop, in which the proprietor was not too well up on Fabulous Fantasists. In walked the Lyles and the meeting began famously.

"Hello, my name is Cecil Lyle."

"Glad to know you."

"Do you have any little trick or gag we might be able to add to our show?"

"Sure thing, here Kip, show Mr. Lyle the Chinese Laundry Ticket."

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FRANK BOSTON GIPSY PETULENGRO

CECILIAN GIRLS

The owner of the biggest illusion show ever seen on any stage watched quietly as the wonder of tissue and library paste was exhibited.

"How's that, Mr. Lyle. They're only a dollar a dozen in our new giant size?"

Then with the understatement we have been discussing, Cecil Lyle whose paper hat trick is on virtually every program in magic, Cecil Lyle, owner and operator of the biggest illusion show ever seen on any stage, answered:

"I'm afraid not. We already have a trick in which we tear paper, and restore it into a paper hat."

"Yeah," said the dealer, "we have it—So and so's Paper Hats. Cost you a dollar seventy five a dozen."

Cecil and Lucille bought a dozen and to this day, that dealer doesn't know why I laughed hysterically.

This is the end of our story. Here's where the author is supposed to sum up the article and give you a moral.

I have no moral. Only this, while some magicians are a dime a dozen, there are in this year of our Lord 1949, Seven Fabulous Fantasists, who are jacking up the ante. They by no means complete the list. A complete list must include Birch, Rooklyn, Benyon, Dante, Levante, Paco Miller, Barnum, Chefalo, Cantarelli, Jasper Maskelyne, Grover George,

Hye bud, are you making any money?

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The Sphinx has been designated the official organ for the Society of American Magicians, and National Assembly News of the Society appears in a special S.A.M. edition of The Sphinx, which is supplied to S.A.M. members only. For information about the Society, communicate with the National Secretary, Vynn Boyar, 93 Central Street, Forestville, Conn.

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This is the Original

A length of unprepared rope is shown and is cut into two pieces by a spectator. Magician holds one piece in each hand. He waves the ends of the rope together—and in a flash, the pieces seem to visibly melt together into one piece. This rope is the same length as first shown and may immediately be given out for examination.

Magicians have marvelled at this rope trick and many have tried to duplicate it without success, and now it can be yours. No snap or screw gimmick—no magnets—no wires—no threads.

Complete with rope, full instructions by the originator, Bill Neff, and gimmick, at the low price of (We Pay the Postage) **$2.00**

Here Is a Letter From Bill Neff:

Dear Percy:

Here are some facts you can use in your advertising of my Rope Trick:

It has baffled scores of Magicians in the past dozen years and a number of dealers have tried to get rights to market it.

Since you were amazed by it in 1941 at Kalamazoo you have wanted to give it to your customers and finally you planned release at next year's Get-Together in connection with my appearance, but you are now releasing it ahead of schedule.

Tarbell said it was "sensational" when he saw it in 1941. It was the talk of the Pacific Coast when performed at the Million Dollar Theatre in 1940 and Bill Larsen raved over it. Chester Morris gasped in bewilderment when he saw Neff perform it on a bill with him in the State Theatre, Hartford, Conn., some years ago. It was the rage among East Coast Magicians when performed by Neff on his Magic on Broadway appearance in New York City in 1945. Countless other Magicians have been completely bewildered seeing Neff perform this miracle during the years since the 1930's.

Emphasize that you are offering the ORIGINAL Neff performance-tested version.

FEATURES: The Rope CAN be marked for future identification! It melts together before their eyes in an unbelievable manner. It is immediately thrown out for examination—no exchange or fussing. A dozen years performing experience gives countless perfected details of correct performance. Several valuable tips learned only by experience gives several versions. Can be performed at any time in any business suit—without coat if desired. No special rope required. Absolutely clean, indetectible and astounds Magicians.

IN SHORT: Any spectator marks an ordinary piece of rope. It is stretched between performer's hands and any spectator actually cuts rope while stretched between hands. Merely tossing the ends toward each other—no knots, no fumbling, no nothing—the cut ends instantly join together. Rope is same length, and immediately thrown for examination and identification of markings! Sounds like a 1960 miracle—ask the hundreds of Magicians who have seen Neff perform it.

Don't forget the tips and variations from years' experience—and it HAS a reputation.

BILL

PRICE COMPLETE
WE PAY THE POSTAGE) **$2.00**

SAVE XMAS RUSH DELAY—ORDER TODAY

ORDER DIRECT FROM THE ABBOTT FACTORY

ABBOTT'S MAGIC NOVELTY CO., COLON, MICH.

ABBOTT'S REPEAT EGG BAG

First Time Advertised

We know that we have a hit trick in the REPEAT EGG BAG. It's a fooler—it gets laughs—and the finish is a "Socko" in Spades.

Magician introduces a red cloth bag and an egg (celluloid). He places the egg in the bag, saying, "Watch it disappear." He turns the bag inside out, showing it empty—reverses the bag, reaches into it and produces the egg. He says, "I'll show how it's done. First I put the egg in the bag, but when you are not look-ing, I take the egg out (holding egg at finger tips so that it can be seen) and place it in my pocket (the egg is actually placed in the pocket and left there). I make a pass over the bag like this, reach in and take out the egg." This egg is held at finger tips so it can be seen.

"Look, I'll show you again," says the Magician. "I place the egg in the bag, take it out when you're not looking (show it) and place it in my pocket (egg is placed in pocket and left there). I make a pass like this, reach into bag and here is the egg. Look—I'll show you again" and you do it as described and reproduce the egg from the bag. You do it again and—remember—each time you place an egg into your pocket it is left there, and after each explanation the bag is turned inside out and shown empty. You must realize how funny this repeat vanish and reproduction is.

The Magician now states that "the trick is finished. I'll get it all ready for my next show." He removes an egg from his pocket and drops it into the bag—then a second egg—a third, fourth, fifth, and sixth egg—all dropped into the bag.

"Now," says the Magician, "if you want to see a real trick, watch!" He turns the bag inside out, showing the bag empty. The eggs have vanished!

This is an easy trick to do. No palming—no sleights. Everything supplied, including bag and eggs. It's new and it's original. A lot of trick for the money!

Price, complete (We Pay the Postage) **$5.75**

ABBOTT'S SILK MIRAGE

First Time Advertised

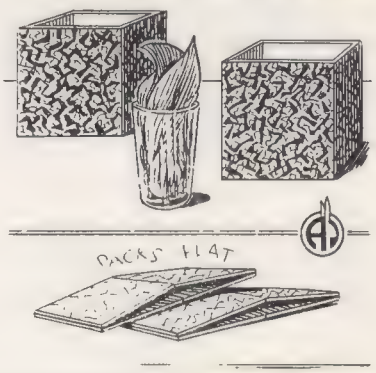
We know that you will like this vanish and reproduction so well that you will put it in your program right away.

The two small covers are metal-hinged and are made to collapse flat. These are opened and placed on table. A clear glass tumbler is shown and a silk is placed inside. Glass and silk are placed in through top of one cover. THE UNBELIEVABLE NOW TAKES PLACE. The cover containing the glass and silk is folded flat. IT'S A TERRIFIC VANISH OF GLASS AND SILK. The second cover is lifted and there stands the original glass and silk.

But that's not all. Without any hesitation or preparation, you repeat the vanish and reproduction.

SILK MIRAGE is an entirely new idea—and the silk vanish may be incorporated in with other silk effects.

The covers are lacquer finished in crackle effect—the tumbler is clear glass. The trick is supplied complete, including one 12-inch silk. IT'S NEW—IT'S ORIGINAL—IT'S GREAT MAGIC VALUE. Price (We Pay the Postage) **$3.50**



Ready in December!

CONJURING WITH CHRISTOPHER

By Milbourne Christopher

Here are 62 superb feats of modern sorcery in the best Christopher manner. Smart, suave conjuring from his own program that's guaranteed to hold, amuse, and amaze any audience—top-flight effects with silks, coins, cards, cigarettes, ropes, balls, thimbles, rabbits, flowers, and slates, plus several fine mental effects, including a detailed description of the Christopher Slate. All profusely illustrated by Dr. Jaks.

No matter what you're seeking—close-up, club, or stage effects—you'll find them here in this grand assortment of up-to-the-minute Magic. The chapters on Practice and Routining are alone worth the price of the book. 71 pages, bound in soft boards. Price (We Pay the Postage) **$2.50**

Just Published!

AL BAKER'S MENTAL MAGIC

Text by Jean Hugard

Here is the latest book on Mental Magic and one which has been long awaited. It contains 30 effects covering Mind Reading Technique, The Baker Switch (simple and the only switch required—no awkward fumbling and clumsy steals), Baker Center Tear, Secret Billet Reading, Telephone Mysteries, Clairvoyance, Practical Telepathy, and Pseudo Fortunes. Also Al Baker's Ten Rules for Mental Magic.

The book is a gem in fine printing and binding. There are 128 pages—89 illustrations—red cloth binding, gold stamped. It fits the pocket as well as the pocketbook.

Price (We Pay the Postage) **$4.50**

ABBOTT'S PARASOL PRODUCTION

One second the hands empty, and then a fully opened parasol appears at the finger tips—all without cover of any kind.

A Parasol Production with plenty of flash. Speedy and positive. At a price within the reach of all.

AUTOMATIC, self-opening to size 29 inches in diameter. INSTANTANEOUS, one-hand operation. Cannot jam. BRILLIANT in color and decoration. The parasols are most pleasing to the eye, dress up the stage, and add a necessary touch. SIMPLE, POSITIVE MECHANISM that never jams. The parasols open instantly and automatically. No hesitation. No fumbling. Nothing to get out of order. Rapid, one-hand operation. PERFECTLY Easy to Produce. Just a "zip"—and there you are—one, two, or three as desired. Can be produced from foulard, a bunch of silks or ribbon, newspaper, etc. The apparatus is adaptable to various methods.

AN IDEAL OPENING NUMBER, but can be used at any point in your program. Equally effective as a snappy closing feature.

Price, one parasol (We Pay the Postage) **$3.00**

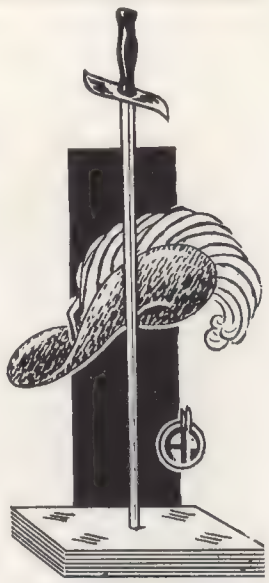
ORDER DIRECT FROM THE ABBOTT FACTORY

ABBOTT'S MAGIC NOVELTY CO., COLON, MICH.

First Time Advertised

THE CONLEY CARD SWORD

Made by Abbott **An Abbott Exclusive**



Revolutionary in design and performance.

No concealing of cards by hand holding sword. All the objections of the old models and methods overcome with this Conley origination. This sword is handled carelessly. It can even be held by the blade when being shown. It has the appearance of a slender rapier. Beautiful in appearance as it is made entirely of metal, chrome plated. Another big feature is the fact that the hand grip unscrews and thus makes for easier packing and carrying.

The appearance of the cards on sword is under your control at all times. In the effect, three cards are selected and replaced in deck. A spectator holds the deck and at the Magician's command, the deck is thrown into the air. Magician plunges the sword into the falling cards and three cards are seen to be impaled on the sword. As each card is named, it is removed.

The effect is sensational—always has been—but the reason this card classic has lost favor with Magicians has been the way the old card sword was made. With this original Conley version, all the old objections are eliminated. You will find it a pleasure to use this new model.

Easy to work—can be done close-up and surrounded.

It is a well-known fact that we are the largest Magic manufacturers in the U. S. A. You get the benefit of this when ordering from Abbott's. That is the reason why this beautiful piece of quality apparatus can be sold to you at the low price of (We Pay the Postage) **$15.00**

New Publication

CARD MAGIC OF LE PAUL

By Paul Le Paul

The author of this limited edition is ably qualified to write on this type of Magic—manipulation and sleights with cards. In this field Le Paul is a brilliant performer and in his writing he describes the methods by which he performs his effects. We have not seen the manuscript, but, knowing Le Paul as a capable artist with cards, we can give our unqualified endorsement to this book, feeling that the name Le Paul is sufficient to guarantee its excellence. The material contained in it has never before appeared in print.

This edition is limited to 500 copies—all to be autographed by the author — 220 pages — 313 photographic illustrations — cloth bound. Price (We Pay the Postage) **$8.50**

ABBOTT'S OH! PLEASE

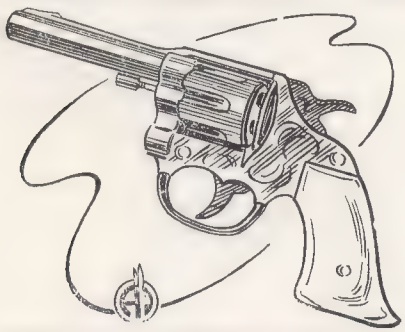
Here is a Jack Lamonte variation on the "Fresh Fish" idea and it has everything that a trick of this kind should have — SURPRISE, MYSTERY, COMEDY.

Effect: The Magician displays a strip of paper approximately 6 x 24 inches which reads, "Oh, Please Don't Do That Again." As the story is told, a word is torn from the strip until at the finish the length of paper is completely destroyed. The torn pieces are folded and as the climax of the patter story is reached, the folded pieces are opened out and it is seen that the strip is fully restored. If it were a question of simply presenting a torn and restored strip of paper, we would have nothing to get excited about, but when this is synchronized with the original patter then you can take it from us that with "Oh! Please" you have a hit trick.

The printing on the paper strip is in large, solid black type and therefore can be read easily in the largest of theatres.

The trick comes to you complete with twelve sets of prepared paper already to work. Patter story is quickly learned and the trick is easy to do.

Price for one dozen prepared papers (We Pay the Postage) **$1.00**



First Time Advertised

ABBOTT'S MAGICIAN'S GUN

Here is what you have been waiting for—a six-shooter for blank cartridges.

This gun is specially designed for magical purposes. Made to hold six 22 short blank cartridges. Magazine cylinder swings out for quick and easy loading. Complete automatic action. The magazine cylinder revolves and hammer cocks and fires each time trigger is pulled.

Price of gun, including a box of cartridges **$6.50**

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ABBOTT'S MAGIC NOVELTY CO., COLON, MICH.

An Abbott Quality Product

ABBOTT'S CHEEFOO CABINET

Here is another of those sensational Abbott creations that will bring you the plaudits of the multitude.

Designed for easy working—close-up—stage—night club—for a member of the audience or your own assistant.

More sensational than our famous Head Chopper or Arm Chopper.

Every part of this illusion will bear rigid examination. Weight—3 lbs. Will pack in small suitcase. No setting up. Always ready.

Outfit consists of a small cabinet (open at each end), 12 solid steel spikes, and wooden mallet. The small cabinet is only large enough to accommodate an arm, so that when victim places her arm into the cabinet, spectators can see no means of trickery. In fact, the hand can always be seen through the open end.

The audience is filled with expectancy as the magician cold-bloodedly drives the first spike into the top of the cabinet, all the way through and out through the bottom. A second spike is driven in and so on until all 12 spikes are driven completely through the cabinet—each spike a shudder—each spike a gasp. There can be only one audience solution. Is the arm real? And yet, how can the girl bear spikes driven through her flesh and bone?

With the cabinet on girl's arm, it is shown on all sides, and it is seen that the spikes certainly pierce the girl's arm they are so close together—yet—when the spikes are quickly hammered out through the cabinet, the girl removes her arm unharmed and bows to well-merited applause.

Here is six minutes of sensational magical entertainment that will make your audiences talk about you. It's New—It's Different—It's Original.

The first lot is made, ready for immediate shipment so don't delay. Send your order today and be the first to get the CHEEFOO CABINET.

The cabinet is finished in lacquer—two color design. The spikes are chrome plated. Shipped complete, including wooden mallet. The apparatus is a beauty.

Priced low for quick sale (We Pay the Postage) **$12.50**

Patter Presentation is included with this original and mystifying illusion.

First Time Advertised

ABBOTT'S DISSOLVING BULB

We say that this is a doozy of a light bulb vanish. An original conception in vanishes.

A light bulb is placed in a paper sack—Wham!—the sack is crushed—THE LIGHT BULB HAS VANISHED!—and is reproduced from a previously shown second empty sack; or the pants pocket is pulled out and shown empty—the light bulb is placed in sack and reproduced from pants pocket.

In the presentation, lighted bulb may be unscrewed from socket and used. It may be marked for identification. It's a great idea—and good Magic. No pulls or body loads.

Price, without bulb—use your own (We Pay the Postage) **$2.00**

An Abbott Exclusive

First Time Advertised

MAGNETIC RICE

(Eddie Joseph)

A most unusual trick — one hundred per cent mystifying.

Properties consist of a clear glass vase, four knitting needles, an unprepared lead pencil, and a quantity of rice. Positively everything used can be minutely examined.

The vase is filled with rice, the pencil is pushed into the vase, the end of the pencil being gripped between the thumb and finger only. The hand is raised and the vase comes up with it. You swing the vase pendulum fashion and then in a circular motion.

The suspension of the rice-filled vase on the pencil is bewildering to the onlookers. You rest vase on a spectator's hand and ask them to try it—they can't do it—the pencil comes away free.

Again you place pencil into the vase and without any effort on your part it remains suspended—and yet, at no time will it work in the hands of a spectator.

Other demonstrations are indulged in, including one with four knitting needles. These are pushed into the vase. Now you suspend the vase on any one of the needles designated or on all four of them. Again spectators are asked to try it, but each time they do, the needle comes away from vase.

And then for a climax, the vase is suspended on the pencil again and then dramatically upended, the rice pouring out on the table, leaving the vase hanging upside down on the pencil. Again ALL properties may be examined. We want it clearly understood that NO FAKES OR GIMMICKS ARE USED—NO STRING, WIRE OR THREAD CONNECTIONS.

MAGNETIC RICE is a self-contained trick—very easy to do—and can be done anywhere—within two inches of spectators. BUT, if you were to have all these articles, you could not accomplish any one effect—WITHOUT THE SECRET.

So clean-cut and entertaining, MAGNETIC RICE is just right for club performances. The patter story is by Eddie Joseph; this, too, is logical and outstanding. MAGNETIC RICE is a feature trick for you, so don't let the low price deceive you as to its value magically. Shipped complete, including vase, knitting needles and rice.

Price (We Pay the Postage) **$2.50**

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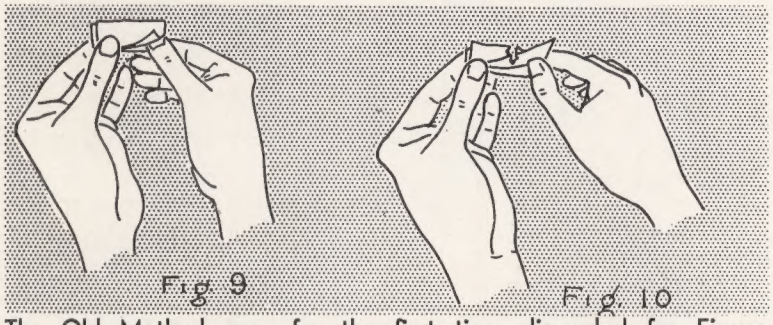
ABBOTT'S MAGIC NOVELTY CO., COLON, MICH.

AL BAKER said, "Can't you give me pictures that really show the fingers at work instead of the customary hand and arm confusion?" Here they are — **FINGER GRAPHS**

The New Finger Graphs blown up from full hand drawings, show clearly just how fingers are used in the perfect Baker Switch.



The Old Method, now for the first time discarded for Finger Graphs in the New Baker Book — Mental Magic, 89 Illustrations, 128 Pages.

So Al's request prompted the publisher to invent Finger Graphs, now first used in magical literature. You will appreciate this advantage when you see the pictures of The Baker Switch and his Center Tear. You are right close to your fingers and can see just what they have to do.

MENTAL MAGIC
30 Effects

89 Illustrations — 128 Pages
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It fits the pocket
as well as the pocketbook

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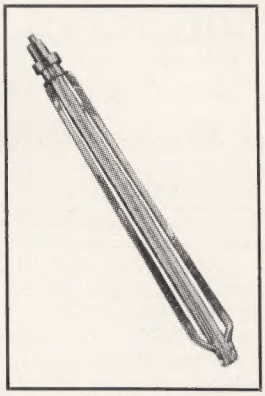

CARL ROSINI'S BLACK ART TABLE

Improved design - Finest black velvet drape. Deep gold fringe - Mechanically improved - Rigid base. Only two parts - Weighs 3 pounds - Aluminum frame. Deep BLACK ART WELL to vanish small objects up to a full sized tumbler. Standard size. Packs into a small suit case.

***Foolproof, Light, Substantial and Artistic.* Postpaid—$16.00**

CARL ROSINI'S ORIGINAL MAGIC TABLE

This is the table that has become so popular. Similar to above, mechanically improved, but without black art well. Simple black velvet cover and gold fringe.

***A Most Practical Table For All Purposes.* Postpaid—$12.00**
Order direct or from your favorite dealer.

Ask for a demonstration of CARL ROSINI'S JUMPING BUTTONS. New Principle! No Palming! Easy to Do! A fine pocket trick $1.00

CARL ROSINI 32-30 UNION STREET FLUSHING, N. Y.

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Dear Magician,

For several years, the Magic Dealers Association, Inc., has been safeguarding the magic-public and has been promoting the ethics of our profession. This organization is composed not only of magic dealers, but also manufacturers, publishers, and jobbers of magic, and numbers over one hundred members.

The fundamental purpose of the Magic Dealers Association, is to establish the highest standard of business relationship between magic-buyers and the merchants of magic.

It is the sincere hope that the displaying of our Magic Dealers' emblem will inspire in prospective buyers, the same feeling that is engendered when one witnesses the seal of approval of such reputable businesses as the American Medical Association and the Good Housekeeping Seals of Approval. Look for it!

Everyone displaying this emblem is pledged to uphold the high business ethics of our organization. You can always depend upon any dealer displaying this mark of esteem!

MAGIC DEALERS ASSN. INC. MEMBER

Fraternally,
PHIL THOMAS

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Pat. Pending.

A Dropper for the Production of Lighted Cigar Butts

Introduced by Preston and Petersen who originated "Ciget," the sensational lighted cigarette dropper now used by many leading magicians in their lighted cigarette routines.

"CE-GAR" operates just like "CIGET" but lights and drops four cigar butts each three inches long.

Made for right and left hand production
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A swell effect. Complete ..$1.50

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A nice stunt at businessmen's meetings, Rotaries, etc. $1.25

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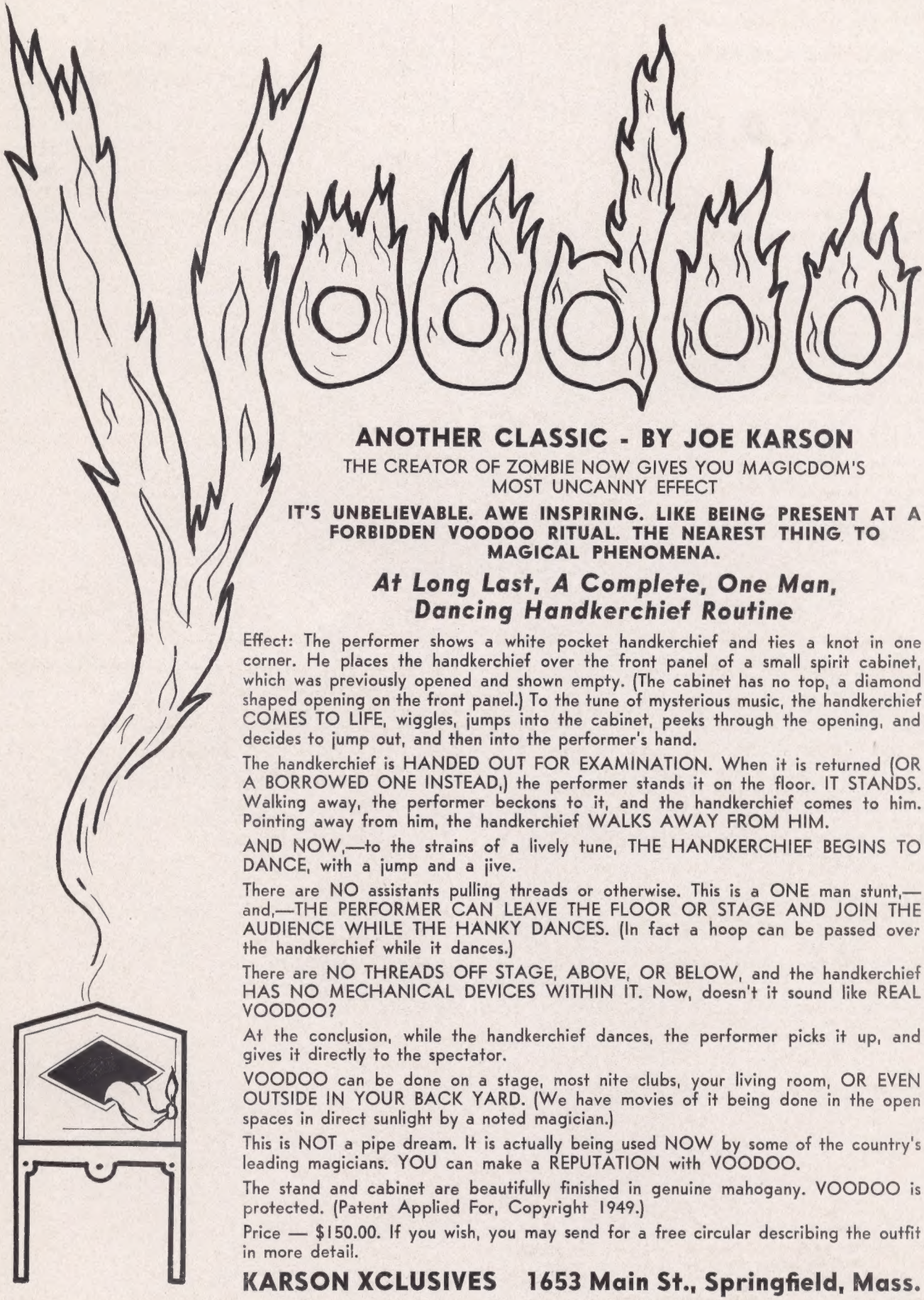

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THE CREATOR OF ZOMBIE NOW GIVES YOU MAGICDOM'S MOST UNCANNY EFFECT

IT'S UNBELIEVABLE. AWE INSPIRING. LIKE BEING PRESENT AT A FORBIDDEN VOODOO RITUAL. THE NEAREST THING TO MAGICAL PHENOMENA.

At Long Last, A Complete, One Man, Dancing Handkerchief Routine

Effect: The performer shows a white pocket handkerchief and ties a knot in one corner. He places the handkerchief over the front panel of a small spirit cabinet, which was previously opened and shown empty. (The cabinet has no top, a diamond shaped opening on the front panel.) To the tune of mysterious music, the handkerchief COMES TO LIFE, wiggles, jumps into the cabinet, peeks through the opening, and decides to jump out, and then into the performer's hand.

The handkerchief is HANDED OUT FOR EXAMINATION. When it is returned (OR A BORROWED ONE INSTEAD,) the performer stands it on the floor. IT STANDS. Walking away, the performer beckons to it, and the handkerchief comes to him. Pointing away from him, the handkerchief WALKS AWAY FROM HIM.

AND NOW,—to the strains of a lively tune, THE HANDKERCHIEF BEGINS TO DANCE, with a jump and a jive.

There are NO assistants pulling threads or otherwise. This is a ONE man stunt,—and,—THE PERFORMER CAN LEAVE THE FLOOR OR STAGE AND JOIN THE AUDIENCE WHILE THE HANKY DANCES. (In fact a hoop can be passed over the handkerchief while it dances.)

There are NO THREADS OFF STAGE, ABOVE, OR BELOW, and the handkerchief HAS NO MECHANICAL DEVICES WITHIN IT. Now, doesn't it sound like REAL VOODOO?

At the conclusion, while the handkerchief dances, the performer picks it up, and gives it directly to the spectator.

VOODOO can be done on a stage, most nite clubs, your living room, OR EVEN OUTSIDE IN YOUR BACK YARD. (We have movies of it being done in the open spaces in direct sunlight by a noted magician.)

This is NOT a pipe dream. It is actually being used NOW by some of the country's leading magicians. YOU can make a REPUTATION with VOODOO.

The stand and cabinet are beautifully finished in genuine mahogany. VOODOO is protected. (Patent Applied For, Copyright 1949.)

Price — $150.00. If you wish, you may send for a free circular describing the outfit in more detail.

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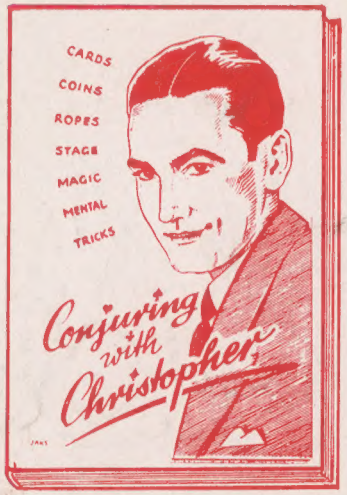
Season's Greetings and A Magical New Year To All!



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